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formerly MaxImage!

GSTA Conference Preview

The 2001 annual conference of the **Giant Screen Theater Association**[®] is expected to draw nearly 1,000 people to Chicago, Sept. 20–25. Jointly hosted by the **Museum of Science and Industry** and the **Navy Pier IMAX Theatre**, the meeting will feature screenings of 12 new films (1 in 3D), previews of 19 films in progress (3 in 3D), and 17 films in development. Presentations on industry trends, a technical session, a session on digital technology, a trade show, and an awards ceremony will also be featured. The main conference hotel, the Hyatt Regency, will be the site of the trade show and most sessions not involving film presentations.

The new features to be screened are listed in the box on page 18, along with the full conference schedule.

Three of the new films, *China: The Panda Adventure*, *Human Body* and *Origins of Life* have not previously been seen (in their final forms) at an industry conference.

Several presentations will be held concurrently with the technical session on the afternoon of the first day, Thursday, Sept. 20. They include a look at marketing trends presented by **Cheryl Berman**, chief creative officer at the advertising agency **Leo Burnett USA**; a summary of the GSTA Economic Impact Statement by **The Shindler Perspective**; and “How to Keep Your Theater in the Black,” hosted by Canadian television personality **Avi Lewis**. Lewis is the host of *CounterSpin*, Canada’s only nationally televised debate program, and is known throughout Canada for his brashly opinionated but scrupulously fair style. His panel will include **Imax’s Brian Hall**, **Ann Dowdy** of **MOSI Tampa**, **Michael Siewert** from **Mainfrankenpark** in Germany, and **Alison Roden** of the **British Film Institute** and **Science Museum** IMAX theaters in London.

The awards dinner will be held on Saturday night at the Grand Ballroom of the Navy Pier, and will feature the **MAC Awards** for marketing excellence, film awards in the categories of **Special Achievement in Film**, **Best Soundtrack**, **Best Cinematography**, and **Best Film**, and the new “Best Film for Learning” Award.

The expanded trade show on Sunday will feature 40 exhibitors and new amenities for delegates, including internet access, live music and massages. The trade show will also give organizations with films in development a chance to present their projects to interested parties.

The conference will close on Tuesday with a session on “Combining the Film Experience with Lifelong Learning Tools” with panelists **Pascal Godderis-Coene** from **Kinopolis** in Brussels, director **Greg MacGillivray**, **Jennifer Ernisse** of **Exploris** in North Carolina, and **Alex Patrick** from London’s **BFI** and **Science Museum**.

Cameron, Low Battle

Two deep-sea films in production
One to star Leonardo DiCaprio

This summer, two renowned filmmakers, leaders in their respective fields, began shooting two similarly themed and similarly named LF films, both set to open next fall. Hollywood “King of the World” **James Cameron** is making *Ghosts of the Abyss*, which **LFX** has learned will feature **Leonardo DiCaprio** and other stars of Cameron’s blockbuster *Titanic*.

At the same time, LF veteran **Stephen Low** is shooting *Voyage Into the Abyss*. In August, the two directors were simultaneously using the world’s two most sophisticated deep-sea research ships and their respective submersibles to film on the ocean floor.

Cameron’s film explores the wrecks of the ocean liner *RMS Titanic* and the *Bismarck*, the German battleship that was sunk in the north Atlantic in 1941. Joining Cameron for at least part of the six-week expedition are *Titanic* stars **DiCaprio** and **Bill Paxton** as well as several other actors, who will appear in the film “not as actors, but as explorers,” according to a press release. Paxton’s participation is official, and although publicists for the film and **DiCaprio** denied he was participating (possibly because contract negotiations are pending), sources familiar with the project told **LFX** that **DiCaprio** and possibly *Titanic* co-star **Kate Winslet**

(See *ABYSES* on page 6)

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NOTE

Because the GSTA conference ends late in September, the next issue of *LF Examiner* will be published in the last week of October and will be dated November 2001. Subscribers will receive the full number of issues for which they paid.

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by Marty Shindler

Shindler's Lists

One of the biggest challenges for **The Shindler Perspective** in conducting the GSTA Economic Impact Study was the process of sorting through a wide range of opinions and presenting the essence of those responses as clearly, concisely, and fairly as possible.

Certainly, the multiple-choice questions provided an easy means to tabulate the results. However, in addition to selecting from the choices provided, many respondents wrote in additional comments. In light of challenges facing the LF industry today, we welcomed all their responses.

At the very outset of the Study, no one expected unanimity on the issues being examined, nor was it ever thought that a consensus could be achieved on a new version of the economic model. Even the Study's sponsors represent a wide range of opinions and interests. (By the way, I think the entire industry should be grateful to the sponsors for their conviction, courage, and foresight in commissioning the Study.)

I firmly believe that all industry leaders and conference attendees should read the entire Study and draw their own conclusions on its merits. They should not rely only on the executive summary or our article in the Summer issue of *The Big Frame*, or the press releases or other published summaries (including the one that appeared—without my direct input—in these pages last month). Unfortunately, most will not take the time to do so. Instead, many will form their opinions based on those short documents or from what they hear from their friends and colleagues, who may also not have read the whole Study.

For those who still want a shortened version, here is my Top Ten list of why the GSTA Economic Impact Study should be implemented and why it will be successful.

Shindler's Site

1. Many segments within the LF film industry recognize that a change to the basic economic model is needed, especially with regard to box-office allocation. The trickle-down effect will begin producing the desired results.

2. Vendors who recognize the need to do their share will lower the costs of prints, projector leases, production services, equipment rentals, etc., and stimulate the economy of the LF industry.

3. Theaters will adjust their booking schedules to allow day-and-date releases of several new films per year. Local, national, and international marketing and PR campaigns will create a "buzz" for those films, bringing more people into their theaters and maximizing their investment in marketing.

4. Institutional theaters will recognize that the commercial theaters need not be a threat and see that the more leases a film gets, the more likely it is to be economically viable.

5. Theaters will recognize that the IMAX brand is not proprietary to the educational market and will stop complaining that commercial films dilute the brand.

6. Joint marketing efforts in selected cities by institutional and commercial theaters will benefit all concerned.

7. Ticket prices will change, creating a greater sense of value for money and promoting repeat business.

8. Producers will maximize their ancillary revenues, recognizing that that extra income can make the difference between profit and loss.

9. Student films, including shorts, will be encouraged as a means of building the base of future LF filmmakers. This will be viewed as an adjunct to the GSTA's goal of life-long learning.

10. Open communications, even on controversial topics, will allow for a better understanding of others' points of view and strengthen the industry.

Being realistic, I have also compiled a Top Ten list of the reasons why the GSTA Economic Impact

Study will not be implemented.

1. Inertia. ("We've always done it this way.")

2. Box-office allocation changes and lower prices for big-ticket items will be resisted because of the loss of income they would require for some parties.

3. Theaters of all kinds will disregard the benefits of day-and-date releases and schedule new films at their convenience.

4. People who do not acknowledge that commercial theaters need an adequate supply of commercial LF films will then criticize the lackluster performance of educational product at the commercial box office and be critical when multiplex LF screens show 35mm films just to put people in seats.

5. Institutional theaters may not acknowledge that their audience demographics are changing, and will not consider revisiting their mission statements to accept a broader range of films. Many will say that the changes may be okay for others, but will take a NIMBY (not in my back yard) approach. These theaters will continue to wonder why attendance continues to decline.

6. Producers will continue to self-distribute their films, even though they might achieve greater profits through an alliance with an existing distributor with built-in sales relationships.

7. Theaters will not recognize the correlation between ticket prices, attendance, and the number of films on the schedule, and will not change any of these variables in an attempt to increase attendance.

8. Producers will continue to believe that few consumers would enjoy their films on video or DVD and will not aggressively promote the home entertainment release of their film, thus passing up on a vital revenue stream.

9. The complexity of the full Study and the divergent opinions it presents will cause some organizations to take an all-or-nothing approach, saying that since there are areas with which they disagree, it is

(See **SHINDLER** on page 3)

In Memoriam: Antoine Compin

On Aug. 16, LF producer **Antoine Compin** died in Los Angeles of a brain hemorrhage. He was 62.

Born in Semur en Auxois, France, Compin worked in film for three decades, frequently with his wife of 23 years, **Charis Horton**. His conventional film credits include *The Duellists* and *Midnight Express*, for both of which he was production manager. With Horton, Compin produced four Circlevision-360 films for various Disney theme parks, and *Ellen's Energy Adventure*, a three-screen 70mm film starring **Ellen DeGeneres** and **Jamie Lee Curtis**, for the Exxon Pavilion at Disney's EPCOT Center in Florida.

Starting in 1995 with *Wings of Courage*, Compin and Horton began producing 3D LF films. Their subsequent credits include *T-Rex: Back to the Cretaceous* (1998), *Cirque du Soleil: Journey of Man* (2000), and *China: The Panda Adventure*, which opened in June.

When not engaged in filmmaking, Compin enjoyed restoring and riding his motorcycles.

Imax's Andrew Gellis, who worked

with Compin and Horton on *T-Rex* and *China*, says, "Antoine was an extremely passionate man, honest, loyal, and true. You couldn't have a better friend or colleague on your team. He tackled the toughest large-format projects with dedication and unwavering support. In the trenches there was no one better at watching your back, or your production account."

Nancy Blumstein served as production supervisor on several projects with Compin. "We all knew he would do his best for everyone working for him. It made it possible for us all to concentrate on doing our best and making the best film we could."

Sony's **Derval Whelan** says, "Antoine cared deeply about this industry and was one of its most

prolific producers. On a personal level, I always loved visiting with him and hearing all his great stories. We've all lost a good friend."

Cirque du Soleil director **Keith Melton** remembers, "Antoine had a bit of the despot in him, but that was tempered not only by his life-partner Charis, but also by

his overall *joie de vivre*. He loved life and lived it to its fullest. He was the kind of guy that if everyone in the world said it couldn't be done, it just firmed his resolve that much more to find a way to make it happen. And usually, he found that way. His spirit, his great love of film, and large format specifically, will be greatly missed."

Compin is survived by Horton as well as his brother, sister, and mother, who live in Paris.

The Mailbox

I have discovered a rare large-format optical printer in Cape Town made by the defunct Belgian company, GMG of Gent (Ghent). The model is the PRECIKINO and has a 10/70 movement or gate, but the sprocket holes are of the military set-up, that is, Type 1 perf per ASA PH1.20-1963, which are larger and wider on the film than normal 70mm film. The only contact we have is a Mr. Mees in Gent, whose father was the owner of GMG. He has yet to respond. The printer is in pristine condition as are the six 10/70mm high speed Photosonic cameras we have. If any of your readers have any knowledge of an 8/70 movement for this printer, which would enable us to optical print-down from the 10 perf negative, I would be most grateful for any information. E-mail shillingford@mweb.co.za, or call my cell at +826-814-875 or fax me at +27-21-555-1825. Thanks.

—Peter Shillingford

(from **SHINDLER** on page 2)

not worth implementing those recommendations with which they do agree.

10. Organizations and individuals in denial will expect the industry to recover on its own, without any action on their parts.

An industry filmmaker I met at a recent trade show described the Study as "provocative." I hope he is right. As it has for many years, the GSTA conference will provide a forum for discussing the future of the industry. Very frank discussions were held at this year's LFCA conference,

a healthy sign indeed.

(Among the forums for open discussion has been *LF Examiner*. Please join me in congratulating **James Hyder** as this publication begins its fifth year.)

The LF industry has probably seen more changes in the last year than in any year of the last 30. It is a time for action to insure our future viability. All that is required is the willingness to act.

Marty Shindler is CEO of *The Shindler Perspective, Inc.* an organization specializing in providing a business perspective to creative, technology, and emerging companies. Marty may be reached at Marty@iShindler.com.

CORRECTIONS

In an item in August's Biz section, we incorrectly cited the title of *Pulse: A Stomp Odyssey*.

We failed to credit Jeff Narozny for the photo of the New Detroit Science Center on page 14 of the August issue.

Through a miscommunication we neglected to include about ten bookings of *Haunted Castle* in the August bookings lists.

The new address for Ed Capelle, National Wildlife Federation, in Oregon should read Suite 261, not Suite 361.

We regret these errors.

THE BIZ

FILM STOCK

Imax posts Q2 losses, more layoffs

In mid-August **Imax Corporation** posted losses of US\$11.4 million (\$0.32 per share) for the second quarter ending June 30, 2001. Two weeks later, 61 employees were laid off, following on a cut of 130 people in February (see *The Biz*, *LFX March 2001*).

The layoffs were made across the board in the technology, theater operations, marketing, production, and post production areas. They bring the total count of Imax employees to about 700, down from 1,000 before the first round began. In an internal memo to staff, Imax co-CEOs **Richard Gelfond** and **Bradley Wechsler** said, "We sincerely hope that these reductions will be the last that we'll witness."

The second quarter saw a 38% decline in revenues to \$38.6 million compared to the second quarter of 2000. The company recognized revenue of \$22.0 million on the installation of three systems in the quarter, down from \$36.5 million and seven systems in the same period last year. A \$1.2 million restructuring charge was taken, and \$2.2 million in bad debts was written off. Revenues from film and the **Digital Projection International** subsidiary were also down substantially for Q2, as was other revenue.

For the six-month period ending June 30, 2001, revenues dropped 37% to \$73.7 million compared to \$117.6 million in the first half of 2000, a loss of \$25.2 million (\$0.82. per share), including \$0.26 per share in restructuring charges. Six-month systems revenue was \$38.3 million in 2001 versus \$61.8 million in 2000, representing six systems this year versus twelve last year.

In a statement, Gelfond and Wechsler expressed their confidence that the commercial exhibition would rebound in 2002, helped by the slate of LF films being planned, including **Disney's** LF re-release of *Beauty and the Beast* and **James Cameron's** *Ghosts of the Abyss* (see page 1). They said they expected Imax to return to profitability in 2002.

Following the report, Imax stock, which had been trading in the \$1.50-\$2.00

range on NASDAQ for most of the summer, began a decline that dropped below \$1.00. By the first week of September, shares had traded as low as \$0.85. (According to NASDAQ rules, a stock can be delisted if it trades below \$1.00 for more than a month.)

Simultaneously with the Q2 report, **Wasserstein & Co., LP**, announced that the term of investment partnerships it controls, holding 9.2 million shares of Imax common stock, had been extended by one year, to August 2002.

Moody downgrades Imax debt

In early August (before the quarterly report above was issued) Moody's Investor Service reduced its rating of **Imax Corporation's** debt in a report that painted a grim picture of the company's condition. Moody's dropped its rating on Imax's \$200 million of 7-7/8% Senior Unsecured Notes due in 2005 from B2 to Caa2, and lowered the \$100 million of 5-3/4% Converted Subordinated Notes due in 2003 from Caa1 to Ca. (Ca is one step above Moody's lowest rating, and Caa is one step above that. The numerical designator is a rank within that rating, 1 being highest, 3 lowest.)

The Moody's report noted "material diminution of the company's operating performance, and generally limited future new business prospects," adding that Imax has "a comparatively much greater probability of default on its debt obligations and a higher likelihood of reduced recovery values for creditors in the event of default."

The report predicts that Imax's backlog—90% of which is orders from the financially stressed commercial cinema industry—will "shrink materially" as bankrupt exhibitors reject system leases. It also predicts that, rather than being a growth market for Imax, commercial exhibition "will probably reverse to negative growth, effectively depriving Imax of its main source of operating cash flow growth historically."

Noting that costs as a percentage of

revenues are also increasing, the report says that it expects no reversal of the negative trends before the end of 2001. "Moody's now believes that there exists a fundamental weakness in Imax's business model, which is likely to evolve in an entirely different direction than in the past."

Regal to file Chap. 11 in October

Regal Cinemas, the largest cinema chain in the U.S. and operator of seven IMAX theaters, has announced that it will file a prepackaged Chapter 11 bankruptcy proceeding in mid-October, ending a year of speculation about the fate of the company. Under the plan, which must be approved by creditors, some US\$2 billion in debt will be restructured, and ownership of the chain will pass from leveraged buy-out firms **Kohlberg Kravis Roberts & Co.** and **Hicks Muse Tate & Furst** to the **Anschutz Corporation**, which has acquired between \$500 million and \$750 million of Regal's publicly traded debt. KKR and Hicks Muse would lose their \$1.57 billion investment in the company.

Unsecured creditors could recover as much as 100% of their claims from a \$75 million pool the plan provides. The plan, which is expected to be approved, would permit the chain to continue operating free from the crushing debt it presently faces.

Calls to Regal inquiring about the fate of its IMAX theaters were not returned before we went to press.

DEALS

MegaSystems, Pac Title merge

LF projector maker **MegaSystems, Inc.**, and post house **Pacific Title/Mirage Studio** merged in early September, concluding a deal that had been pending since late last year. Both companies are **Safeguard Scientifics** partnership companies.

The new company is named **Pacific Title and Art Studio**, and is headed by CEO and president **Phillip Feiner** out of Pac Title's Hollywood offices. The MegaSystems division in Philadelphia will

THE BIZ

DEALS

continue to trade under that name, with **Cathy Neifeld** as president.

In August, MegaSystems announced that it had signed with **Warner Village Cinemas** in Italy to install its new 8/70/35 multi-format projector (see *Shorts*, *LFX* April 2001) in an LF theater near Milan. The 586-seat theater is set to open in mid-December. The deal also makes MegaSystems Warner Village's exclusive LF provider in Italy for three years.

Iwerks, SimEx merger signed

Burbank, CA's **Iwerks Entertainment** and **SimEx** of Toronto, ON, have signed the agreement, first announced in February, that provides for SimEx to acquire

Iwerks. Although subject to shareholder approval and other "customary closing conditions," the deal has SimEx paying US\$0.63 per share of Iwerks common stock.

Iwerks will continue to do business under that name from its Burbank, CA, offices.

Slingshot has museums' DVDs

In two separate deals announced this summer, **Slingshot Entertainment** will distribute home videotape and DVD editions of LF films from Chicago's **Museum of Science and Industry** and the **Science Museum of Minnesota**.

MSI's film, *Solarmax*, directed by John

Weiley, will be released in October on VHS and early in 2002 on DVD. The DVD edition will contain material from an educational CD-ROM produced to support the film.

The deal with SMM covers remastered versions of *Genesis*, *Great Barrier Reef*, *The Greatest Places*, *Ring of Fire*, *Search for the Great Sharks*, and *Tropical Rain Forest* that will include bonus material not available on previous home video versions. It also adds *Seasons*, which had not previously been released in any format. The first of the new releases (probably *Sharks*) will be out early in 2002, with the rest on shelves before the end of 2002.

Hastings could drop IMAX

The **Hastings Museum** in Hastings, NE, may replace its IMAX projector when the ten-year lease expires later this year. Royalties, maintenance, and other operating costs for the 211-seat **Lied IMAX Theatre**, which opened in 1994, are second in the museum's budget only to wages. The cost of purchasing a competing system would be recouped in two years, according to **Terry Hunter**, the museum's director. Hunter tells *LFX* that a decision will be made within a month.

LFX's records suggest that the leases of some 50 IMAX theaters could expire in the next five years. As reported here earlier this year, one theater in Japan recently chose not to renew its lease (see *The Biz*, *LF Examiner* February 2001), and we hear rumblings that other theaters overseas could follow suit.

PERSONNEL

Hagen joins Global Animation

Michelle Hagen, formerly vice president of worldwide marketing at **Imax Ltd.**, has been selected as vice president of marketing and business development for Global Animation in Los Angeles. In this position she will handle worldwide promotion of Global's three studios, Spectrum Studios, ImagineAsia, and VirtualMagic Asia. She reports to Global CEO **David Forbes**, who was also formerly with Imax.



Search for the Great Sharks will be released on DVD by Slingshot Entertainment.

Stephen Low, James Cameron Making LF Films in Abyss



James Cameron (left) with *Titanic* star Bill Paxton on the RV Keldysh.

(from *ABYSES* on page 1)
would be on board.

Ghosts will look at the history of the two ships, with its high-profile stars probably recounting the making of *Titanic* and reflecting on the tragedy of the story. Cameron is shooting entirely in 24p digital video with a Sony-designed 3D rig. He will dive to the wreck sites in the twin *Mir* submersibles of the Russian RV (research vessel) *Akademik Mstislav Keldysh* that he used to film the *Titanic* wreck site for his 1997 mega-hit (and that Low used in 1992 for his LF film *Titanica*). Artist **Ken Marschall** and historians **Charles Pellegrino**, **Don Lynch**, and **John Broadwater** are also on board. The 3D LF film will run about 45 minutes, and a 90-minute version will be produced for television and home video. **Walden Media**, a subsidiary of the **Anschutz Company**, is distributor and co-executive producer with Cameron. *Ghosts* is set for a fall 2002 release.

Low's project, shot mostly on 15/70 film, will look at the unusual life forms and geologic features found at the ocean's greatest depths. The production team, which includes **Rutgers University** geologist **Rich Lutz**, spent almost a month this summer on the **Woods Hole Oceanographic Institution's** RV *Atlantis*. Departing from the Azores, off the coast of Portu-

gal, the crew crossed the Atlantic Ocean, making 16 dives to the bottom of the sea in the *Alvin* submersible before arriving in Bermuda in early September. Before leaving for the Azores, Low told LFX that in terms of cameras, equipment, and the number of dives planned, the trip was "the biggest photographic expedition in the history of deep sea exploration." The film is supported by Rutgers and a U.S. **National Science Foundation** grant, and will premiere in September 2002.

How did these two "dueling" projects come about? Low and Cameron, both natives of Ontario, Canada, have known each other for more than ten years. Cameron was reportedly inspired to make *Titanic* after being invited to the premiere of Low's LF *Titanica*. Both men have been casting about for new LF projects for the last few years, and both are captivated by deep-sea exploration. In 1999 rumors began circulating that Cameron would make a 3D LF film and TV series on Mars (see *MaxImage!*, August 1999), but those plans have apparently been shelved.

According to

people who have worked with Cameron, an LF film about *Titanic* has been in the back of his mind since the release of his 1997 blockbuster. Earlier this year he had been in talks with the Cousteau organization and the (U.S.) ABC television network about a TV series and giant-screen movie on ocean exploration in general, but those discussions fell apart in the spring, reportedly over budget issues. At about that time, the deal with Anschutz's Walden Media came together, and Cameron decided to shoot 3D digital video of the *Titanic* and the *Bismarck* for release in LF and other formats.

Low had been planning a deep-sea LF project for several years, and shot test footage in the *Mir* with an HD video camera last summer. The material was blown up to 15/70 and screened at the **Large Format Cinema Association** conference in May (see LFX, August 2001). This June, Low joined a tourist expedition to the *Bismarck* site at the last minute, and filmed in 8/35. Then in August he set out on the *Atlantis* for his month-long primary shoot. The team is planning for additional deep-sea shooting (with digital cameras) in the Pacific Ocean in the next six months.

As originally described, *Volcanoes* (now *Voyage*) was to have focused mainly on geology and biology. Before leaving Low



A technician works on the underwater Sony 3D 24p cameras for *Ghosts*.

Photos this page: Frank Micelotta/Image Direct

told LFX that discussions with the NSF had led them to expand the film's scope, hence the *Bismarck* footage. However, at this writing the film's Web site (www.stephenlow.com) makes no reference to the *Bismarck* or other shipwrecks.

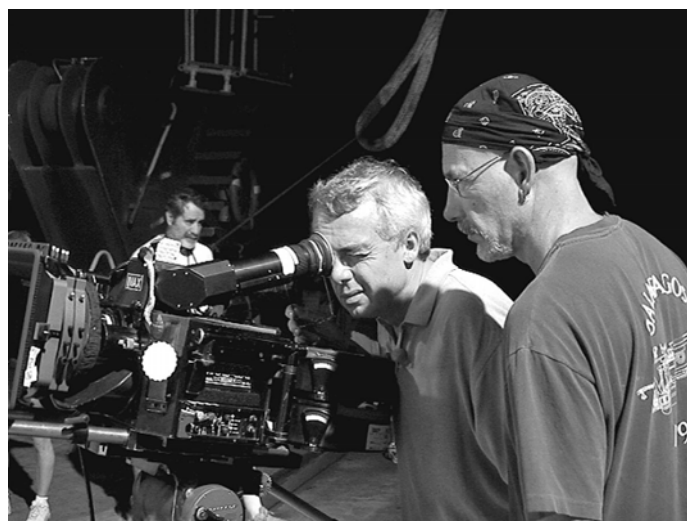
The two men have been in touch with each other in the past year, but the possibility of combining the projects, if ever considered, would now appear out of the question. As reported here in May, Cameron was named by Low as executive pro-



Voyage will examine exotic life on the ocean floor.

ducer of Low's film, although in a conversation with LFX on the day he left for the Azores, Low said that Cameron had helped get the project going but would not have an "active role" in the production. Low said nothing about Cameron working on a project of his own. Cameron is no longer listed as executive producer.

Although rumors of Cameron's film had been circulating for weeks, it was officially announced by Walden Media a week after Low's ship left port, and only four days before Cameron shipped out on the *Keldysh*. The *Ghosts*



Stephen Low (left) and DP Bill Reeve with IMAX camera on RV Atlantis.

Web site (www.earthship.tv) was not operational at press time, but promised streaming video from the sea floor.

Japanese LF Theaters Face Troubled Times

by Hiroyuki Suzuki

The financial difficulties now facing most Japanese LF theaters have resulted in a dramatic collapse in income for LF distributors. In previous years LF films were often leased at fixed rates around ¥2 million (about US\$160,000) for six months. Today a film of comparable type and length will earn less than half that amount. (Most Japanese theaters prefer to lease films on a fixed-fee basis, rather than on a percentage or per-head rate.) The reason for this drop is the continuing cuts in the budgets of institutional theaters, a situation that has not yet hit bottom.

Oh-Gata, the large-screen movie theater association of Japan, has conducted a study of the operating costs of LF theaters for the past two years. We sent questionnaires to 55 theaters and received replies from 38, a 69% response rate. Respondents included

IMAX (15/70)	13
Ultra70 (15/70)	2
AstroVision (10/70)	14
Iwerks (8/70)	3
AstroVision (8/35)	3
Other	3

The study requested the same information we had collected in July 1999, allowing us to compare the operations budgets for the two periods and note both absolute changes and changes in theater budgets as a percentage of total institutional budgets.

Forty-five percent of respondents (17 theaters) reported budget reductions. Of these, 35% were cut by less than 5%, another 35% were cut 5-10%, and 5% lost more than 20% of their budgets.

Forty-two percent of the 38 respondents maintained their previous levels of funding. Only 5% (2 theaters) saw increases. (Three did not provide budget information.)

In our 1999 study, only 26% of theaters had reported budget cuts, indicating a sharp decline in funding across the board.

Looking at theater budgets as a percentage of overall institutional funding, 63% (24 theaters) saw their shares decrease, 27% (10 theaters) held steady, and only 5% (2 theaters) enjoyed an increased share. (Two did not respond.)

Of the 63% that saw reductions, 28% lost less than 5%, 30% were cut by 5-10%, and 22% were reduced by more

than 10%.

Japanese LF theaters have responded to these reductions in funding by booking less expensive films and fewer films. Another option is to stop leasing outside films and show only the signature film originally made for the theater. Operations staff is sometimes reduced.

Two theaters reported in their questionnaires that they had stopped running LF films altogether, and we happen to know that two theaters that did not respond have also ceased LF operations. Their reasons include budget cuts, bankruptcy, and conversion of the theater to another type of attraction. The common feature was that the LF screenings were not drawing enough income to cover their costs.

In short, the LF situation in Japan is grim, and the light at the end of the tunnel is not visible yet.

Hiroyuki Suzuki is secretary general of Oh-Gata, the Japanese association of LF theaters.

Translator Kazuyo Takehara works for Dentsu Tec, Inc., where she is agent for the new Merican Karuizawa IMAX Theater.

LF Leaders Debate Image Quality

After the **Large Format Cinema Association** conference in May, LF filmmaker **Greg MacGillivray** sent a letter (1) to a number of LF colleagues urging them to shoot LF films exclusively on 15/70 film, and not use smaller film formats or digital systems.

Ben Stassen of **nWave Pictures** provided **LFX** with a reply (2) to MacGillivray's concerns, reprinted below.

In July, **Mary Pat Ryan**, **Imax Ltd.**'s executive president of worldwide marketing, sent a fax (3) to all IMAX theaters

imposing new requirements, intended to protect Imax's brand, on theaters that show 35mm films in IMAX theaters (as virtually all commercial operators do).

A few weeks later, MacGillivray sent out another letter (not included here for space considerations), supporting Imax's call to protect image quality and the IMAX brand, and signed by 17 LF filmmakers, including **George Casey**, **Stephen Low**, **Truett Latimer**, **Chris Palmer**, **Soames Summerhays**, and **John Weiley**. The letter reminded readers that many Imax sys-

tem lease agreements prohibit IMAX theaters from showing films in which more than 50% of the footage was shot in any format smaller than 15/70.

In reply to that, **Linda Nelson** of the **Really Big Film Corporation** sent **LFX** a letter (4) in which she defends the use of 8/70 as a production and exhibition format.

LF Examiner supports a lively debate on such vital issues as image quality and welcomes further replies.

See also **James Hyder's** editorial on page 15.

(1) MacGillivray: Only 15/70 is Good Enough

The IMAX Experience®. The next best thing to being there!

—Imax Corporation brochure

Clearly the most critical feature of a giant-screen film for the adult viewer is achieving a "you are there" feeling. The second most frequently mentioned quality of a good giant-screen film is excellent photography.

—Dr. Barbara Flagg, Multimedia Research

Dear Fellow Filmmaker:

For the past 30 years, the 15/70 LF theater experience has signified films that give the audience the feeling of being in outer space, under water or on the top of Mt. Everest. Fifteen/seventy is the only format that can portray the foreground, middle ground and, most importantly, the background detail to put you into the image. Size alone isn't the key: it is the sharpness and detail that makes the experience feel real. This is the crucial difference that makes 15/70 stand alone as the only truly experiential film format.

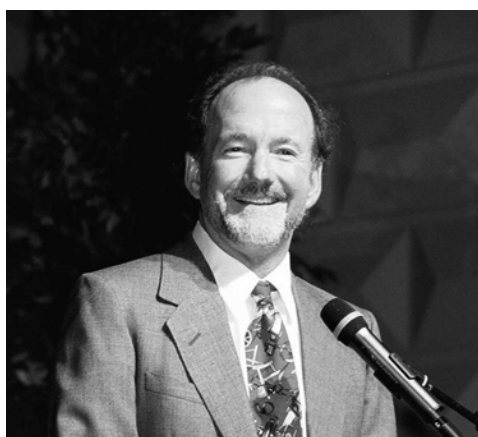
Audiences don't lie. Dr. Flagg's research quoted above bears this out, as does a survey of more than 5,000 IMAX Theater customers who stressed the importance of sharpness and detail in the photography to their decision to attend an IMAX Theater.

We're hearing at industry conferences how new formats can be used—cheaper, lighter, or easier formats—to produce

15/70 experiences. I implore you not to be fooled by these seemingly attractive options. They will never yield the same experience.

Why not?

They don't have sufficient sharpness and detail. The 24p digital format, for example, contains about two million pixels of detail, while 15/70 projection has



Greg MacGillivray

the equivalent of about 110 million pixels of detail. A 35mm film negative exhibits about twelve million pixels of detail, and 8/70 has about 50 million. Just given these facts, it is easy to conclude that the medium and wide shots in all 2D 15/70 films must, for the foreseeable future, be photographed in 15/70. These yield the "you-are-there" images that the audiences pay to see.

However, some still say that blow-ups from 24p or 35mm are "good enough" and would save productions a lot of money. At the **Large Format Cinema Association** conference in May, LF film director **Phil Streather** said that in his analysis, shooting in 24p for a blow-up to 15/70 "would only save 10% to 20% of the budget." In other budget comparisons, producers have found the savings to be only 7% to 11%. In dome theaters, with their 180° field of projection, blow-ups from 24p, 35mm, and 8/70 look even worse than they do on a 15/70 flat screen. When you consider that 40% of our *Everest* audience saw the 15/70mm film in a dome theater, saving a small amount on production could result in the loss of 40% of income and the total dome market.

None of us at **MacGillivray Freeman Films** is wedded to the status quo—we like exploring new ways of making movies. We have pioneered many technical changes in LF: the development and first use of a high-speed (110 fps) 15/70 camera; the first use of Steadicam; the first lightweight 15-perf camera. We've also pioneered ways to use the SpaceCam and digital image enhancement. We're not against progress, and we're not against digital technology. But, as many at the May SMPTE seminar on digital cinema concluded after seeing the latest and greatest in digital film capture and projection, digital simply isn't there yet. It's on its way, and will one day

(from **EDWARDS** on page 8)

surpass 15/70 film, but until that day comes we will continue to insist on the highest available quality, which is 15/70 film stock.

Today, I cannot recommend the idea of using sub-standard image capture for 15/70 films. As **Bill Feightner** of **Efilm** stated at the LFCA meeting, "We can never lose sight of the high standards in the large-format industry." Chris Reyna, president of LFCA, echoed this conclusion by stating, "We have to push for higher, not lower, technical standards."

And **Allen Daviau**, director of photography on **Steven Spielberg's** *ET: The Extra-Terrestrial* and *The Color Purple*, said at the SMPTE meeting, "Digital capture and

projection has a long way to improve before the audience will accept it."

Some skeptics may say that I wouldn't be writing this letter if I didn't have something to gain by it. Well, that's true. But I don't own stock in Imax or Kodak or any such thing. What I have to gain is what all of us in LF have to gain by keeping our standards of image quality high. When people see films shot on sub-standard film stocks, they feel disappointed. They don't know why, they just know the film did not meet their expectations. They do not write us letters, they just stay away from LF theaters—and we all lose.

As a fellow filmmaker, I urge you, whenever possible, to shoot in the highest quality film, 15/70, so that our audience will

continually be thrilled, inspired, and moved by better experiences. Some shots can only be achieved with a smaller format camera. That has never bothered audiences in the past. But we have to shoot the overwhelming majority of our movies on 15/70 film to deliver to the public the "you are in the picture" sharpness and detail that makes these films so unique and attractive. As home systems improve with HD and flat screen technology and 5.1 sound, this is the only way to keep ahead of the curve and keep the audiences in LF theater seats. I encourage you to research and explore this issue, and if you have questions, please call, write, e-mail, or fax me.

—Greg MacGillivray

(2) Stassen: Shoot With Whatever Works

Having found myself in the middle of a heated argument with **Chris Palmer** about the kinds of films we should make, I was overtaken by the same feeling of exasperation when I read **Greg MacGillivray's** call to filmmakers to shoot only in the 15/70 format.

The assumption that audiences identify the feeling of "being there" and the "quality of the photography" (whatever that means) as two of the most critical features of the LF film experience is based solely on the fact that the great majority of the films produced to date rely almost entirely on these two intrinsic qualities of the giant-screen experience to differentiate themselves from other forms of audiovisual expression.

By making these two features some sort of sacrosanct covenant that cannot be challenged our little industry has shot itself in the foot.

There have been relatively few innovations in LF filmmaking in the past 30 years. A lot of our films look the same. They *look* good and we do transport audiences to places they have never been. But very few LF films have a distinctive style. The topics, the quality of the experience, the photography, and even the production values are, by and large, interchangeable. This is true for the good films, as well as the not-so-good films.

In fact, if it were not for the use of digital production tools (graphics, animation, special effects), it would be hard to tell a lot of the films produced today from films shot 15 or 20 years ago. Feature films and TV shows produced today, on the other hand, don't look anything like they did 20 years ago.

Our industry is going through a period of great chaos right now. LF theaters in multiplexes aren't exactly working as planned, and even institutional theaters are fighting an uphill battle to maintain



Ben Stassen

their attendance levels. Things definitely have to change. If we want our industry to survive, we need to open up the medium, start exploring its full potential, and create a new kind of excitement.

The immersive nature of the giant-screen experience, offering a bigger-than-life audio-visual experience in 2D, and a more intimate journey in 3D, is its only true asset, and gives our industry its unique identity. One relates to a conventional film intellectually and emotionally, but there is a physical component to the giant-screen experience that you cannot find in any other medium. The screen is so large that you are hardly aware there is a frame around the picture. The picture resolution is so good that you tend to forget that the reality on the screen is actually a projected image. You have a sense of being there.

Most LF films rely almost entirely on this physical component to immerse the viewer. When one's primary intention is to transport the audience within the filmic space, Greg MacGillivray is absolutely right: shoot in 15/70 or you will fail.

If, on the other hand, the filmmaker wants to engage the viewer emotionally, he faces a major challenge. For the most part, the physical component stands in the way of whatever emotions the filmmaker wants to trigger in the viewer. It is a great tool to create sensations, but a hell of a problem when bringing emotions to the screen.

I strongly believe that this is the main reason why traditional dramatic stories will not work in LF. The sense of "being
(see **STASSEN** on page 10)

LF Leaders Debate Image Quality

(from *STASSEN* on page 9)

there” works *against* our emotional involvement in the story. It’s like arriving at a diner table where people are engaged in a conversation but completely ignore your presence. In a giant-screen theater it is easy to transport the audience in the filmic space, but it is very hard to involve the viewer in the story. That’s why so many films rely entirely on the narration to get some emotions across.

Searching for ways to bring emotions to the large film experience, I went back to look at 15/70 films that did trigger some sort of emotions in me: *Across the Sea of Time*, *Everest*, *The Legend of Loch Lomond*, *Wings of Courage*, *Ocean Men*, and *Shackleton*. I stumbled upon two rather interesting facts. With few exceptions, all the emotional sequences were done in a low-res, non-15/70 format and in most the characters on the screen were looking straight at me, the viewer, and acknowledging my presence, as it were.

The most emotional sequence in *Everest* is the outpouring from Spanish climber **Aricelli Segara**, following the tragedy at the top of the mountain. She appears in a video monitor and looks straight at us. I am absolutely convinced that the sequence would not have had the same impact had she been filmed in 15/70. Her physical presence would have overpowered her

emotions.

Same thing with *Shackleton*. One of the most emotional moments in the film is the story of the explorer’s arrival at the house of the whaling station master in South Georgia. The narrator explains that when he heard Shackleton’s name, the station master turned away and wept. The picture on the screen is a very grainy picture of Shackleton looking straight at the camera. Again, I am convinced that a full-resolution 15/70 picture of Shackleton would have been overpowering. I found similar examples in *Across the Sea of Time*, *Wings of Courage*, *Legend of Loch Lomond*, and *Ocean Men*.

When it comes to emotions, “being there” does work at times!

Another issue is the premise that our films must rely on excellent photography. I would be a fool to question that. But then again, what constitutes excellent photography? In our industry, it seems that the definition of a “good shot” boils down to a very narrow and limited interpretation of what is possible. Most “good shots” in LF films can be described as “magical” (read: aesthetically beautiful) LF moments recorded with incredible resolution and sharpness, or else shots that required no small dose of foolishness on the part of the filmmakers to capture.

Why are we so afraid of trying out new

things? Hand held cameras, grainy footage, under- or over-exposed film. Why not? The feature film business does it all the time. Visually, the most interesting sequences in *Traffic* were the highly stylized *cinema verité* sequences. One of the most brilliant sequences ever shot by Spielberg was the landing at Normandy in *Saving Private Ryan*, in which he broke all the rules. Shouldn’t we try these things too? Why do LF filmmakers always need to be told what to do? Let’s not worry so much. We will always have the edge: our screens are much bigger than theirs!

I agree with Greg that non-15/70 formats should not be used simply because they might be cheaper or might offer an easy alternative to tricky 15/70 production issues. That would be the wrong motivation for exploring these new tools. They should be used because it is high time that we, as filmmakers, start exploring the true potential of the medium. There is plenty of room for continuity in our business, but there is also an urgent need for drastic technical and, most importantly, creative innovation. We should use the large canvas of the giant-screen theaters to create unique experiences that can not be duplicated anywhere else. This is the issue, not image resolution.

—Ben Stassen

(3) Ryan to Theaters: Protect the IMAX Brand

[Letter to IMAX theater operators]

As you are aware, the IMAX® brand stands for more than just a product: it is a promise of an unparalleled cinematic experience. Indeed, we have registered and licensed “The IMAX Experience®” and license it to third parties for closely monitored use. A critical component of the experience is a large format movie shown on a giant screen with crystal clear images. The superb quality of visual presentation has long been the hallmark of “The IMAX Experience®” and is an intrinsic part of our unwritten contract with the theater

patron.

Recently, the increased use of 35mm pictures in your IMAX theater has become an issue of great concern, one that we can no longer ignore. In order to keep our commitment to the theater patron and to avoid misleading the public and harming the brand, Imax has determined that it is in the interests of all of our licensees to take steps to ensure appropriate differentiation between 35mm and 15/70 presentations. It is apparent that: (1) more vigilance is required on your part in adhering to the restrictions of your lease regarding the portion of your show schedule that

you may devote to non-large format exhibitions, and (2) added measures are necessary when any 35mm or other non-large format film is displayed. As your lease agreement expressly permits, Imax may adopt such reasonable standards as it deems necessary in order to protect the goodwill and continued enhancement of its brand.

Hence, we are requiring that the following measures be taken in connection with your exhibition of any 35mm or other non-large format film:

1. Any advertising of 35mm films to be shown in an IMAX® theater (whether

in print or any other media), must be accompanied by a bold disclaimer as follows: "THIS FILM IS NOT AN IMAX® OR LARGE FORMAT PRESENTATION. IT WILL ONLY OCCUPY A PORTION OF THE FULL IMAX SCREEN, AND WILL NOT PROVIDE 'The IMAX Experience®'" (the "Disclaimer").

2. All on-site posters or other displays or listings and/or tickets for a 35mm or other non-large format film being exhibited in the IMAX® theater must also prominently bear the Disclaimer, in the alternative, such tickets shall be delivered to the customer in an envelope or with a hand-out that prominently bears the Disclaimer.

3. Any presentation of a 35mm or other non-large format film in the IMAX® theater shall be preceded by both the 15/70 IMAX® "branding" and 15/70 "coming soon" or "now playing" trailers and by an announcement, in person or over the theater's sound system (or, at a minimum in an on-screen card not less than 20 seconds in duration), immediately preceding the feature film, the text of which will be substantially as follows: "The

preceding trailers were filmed in 15/70mm film, for use on IMAX projection equipment and for presentation in IMAX® theaters. The presentation you are about to see is a 35mm film produced for use in conventional (small screened) theater presentations and is not connected in



Mary Pat Ryan

any way with the IMAX® brand, nor is it representative of 'The IMAX Experience®'."

4. There shall be no advertising connected in any way with the theater or presentations shown at the theater which

suggests or implies in any way that a 35mm or other non-large format film will fill the IMAX screen and/or provide "The IMAX Experience®" (e.g., "See x film on the IMAX screen").

In order for Imax to monitor the percentage of non-large format programming, the theater operator will provide monthly reports reflecting the breakdown between large format presentations and non-large format presentations.

All of your "front of house" employees must familiarize themselves with a memorandum to be circulated by Imax explaining the differences and points of distinction between large format and non-large format films exhibited in the IMAX® theater.

As the owner of a valuable brand, the issues discussed above are critical to us. The measures, which shall take effect immediately, are specifically designed to protect and preserve the integrity of the IMAX® mark. Otherwise, we risk creating extensive consumer deception and doing grave damage to the brand and our mutual businesses.

—Mary Pat Ryan

(4) Nelson: 8/70 and 15/70 are Both LF

I recently received a faxed letter from MacGillivray Freeman Films that was signed by more than ten other LF filmmakers. I'm not sure how many people received it, but I found it disturbing.

The letter urged everyone to support IMAX in enforcing its projector lease contract clause that requires that any film displayed on an IMAX projector must contain more than 50% footage shot in 15/70. This letter seemed to group the 8/70 format together with the 35mm format as the primary reason for the dilution of the IMAX brand or the public's confusion about what it means to have a "giant-screen experience".

GSTA and LFCA have worked hard over the last five years to unify our industry by embracing 8/70 and 15/70 as "large format" or "giant screen". MacGillivray's letter clearly sought to divide our industry once again. I agree that the display of 35mm films in LF auditoriums without

clear labeling has helped to confuse the public and I am not particularly in favor of the practice, but the problems of our industry can hardly be solved by more legal action amongst ourselves.



Linda Nelson

I released a film this year [*'N Sync: Bigger Than Live*]. It was shot entirely in 8/70 and I guarantee you that no layperson who has seen the film could tell that it

was not shot in 15/70, yet there was no doubt that it was not shot in 35mm. Thanks to great Kodak film stock and the magic of Imagica, we were able to provide a film that has worked very well for museums and commercial IMAX theaters that have the budget and staff to market their films.

We all have to be cost conscious these days and having the option to use 8/70, for filmmaking and projection, helps keep this industry alive. I am in pre-production on a new 8/70 film and hope that the IMAX theaters that were courageous enough to try something new and succeed with our last film will continue to push the envelope, without compromising the quality of image that large format is known for.

The GSTA conference this month will be a great opportunity to discuss ways to work together to help this industry thrive.

—Linda Nelson

Analyst Kevin Skislock Looks at the LF Industry

Wall Street analyst **Kevin Skislock** has been following the LF industry for several years. *LF Examiner* interviewed him by e-mail in August.

LF Examiner: Kevin, give us an overview of the LF cinema industry. What's your take on the current state of the industry?

Kevin Skislock: Let's start with the positive.

First, the industry offers consumers an unparalleled movie-going experience. While conventional cinema exhibitors were hyping their flashy new megaplexes, LF veterans must have been scratching their heads wondering what all the hoopla was about. The big-screen, stadium-seating experience has been offered at LF venues for more than 30 years. And, to this day, the cinema industry offers nothing as immersive—both visually and aurally—as the LF movie-going experience.

Second, the LF industry's talent pool—from the standpoint of creativity, originality, and vision—is far superior, in my view, to that in Hollywood.

LFX: ...and on the negative side of the ledger?

KS: In my view, there are three key challenges facing the industry today. The first is the search for a sustainable business model at the equipment manufacturer level. The second concerns the emergence of digital cinema. And the third concerns the evolution of LF content.

LFX: Let's start with the equipment manufacturer business model issue. This relates to a lot of major industry players like Imax, Iwerks and MegaSystems...

KS: Sure. There's a simple rule that anyone can use to evaluate the "sustainability" of any business model in any industry. The rule is, "Does a given business model provide compelling benefits to *both* sides of the transaction?" If it does, it's likely to be a winner over both the short run and the long run. If it doesn't, it might appear to be successful for a limited period of time. But in the long run, it won't be sustainable.

What will the winning business model in the equipment manufacturer space look like? I don't think that there's a single right answer to that question. I expect that we'll see more than one successful formula. But you can bet that all of the equipment manufacturer business models that prove to have long-term sustainability will have one thing in common. They will all provide compelling benefits to both sides of the transaction.

LFX: How about Imax? What impact will the company's current problems have on the LF industry?

KS: Well, the company is going through a pretty challenging time. Second-quarter

If the commercial LF market is to ever take off, it's going to be because content will create demand for equipment.

Not the other way around.

revenue was down 38% to about US\$38 million. Breaking the revenue number down, their system revenue fell by about 40%. The company installed, I think, just three systems in the second quarter this year compared with seven in last year's second quarter. Their revenue from the sale of digital projection systems slid about 48% to something like \$6 million. And film revenue dropped something like 26%. Not a very pretty picture.

But none of this is particularly unique to Imax. Other equipment manufacturers like Iwerks and MegaSystems have also been facing tough times.

Looking forward, I think that things will continue to be tough for the industry's equipment manufacturers. The commercial market for equipment has little sales visibility right now, in my opinion. As for the institutional market, how many untapped sites are there worldwide? The average new institutional site is probably smaller than in the past and average revenue per system to the manufacturer is

likely to decline, I think, because these smaller venues will purchase smaller equipment packages. And will museums that now have LF film projectors replace them with digital projectors a few years down the road? Why should they? Their existing projectors are working just fine.

LFX: What do you think a continued shakeout at the equipment level means for theater operators? They need to have their equipment serviced...

KS: Well, I wouldn't be surprised at all to see a very healthy little cottage industry develop that is focused entirely on servicing existing equipment. Service providers not having the overhead expenses associated with low-volume equipment manufacturing might actually generate a nice stream of cash: low fixed costs, a recurring stream of service contract revenue. And we all know that there are increasing numbers of former equipment manufacturer employees who just might have the know-how to launch such a cottage industry.

LFX: How about your second point, the emergence of digital cinema?

KS: I think that the emergence of digital technologies carries both pluses and minuses for the LF market. I expect, though, that the pluses will far outweigh the negatives.

One of the challenges that it will create is that "film format" will eventually become irrelevant because film itself is scripted for an eventual exit.

On the plus side, the emergence of digital technologies should bring a substantial reduction in LF image capture costs. Lower capture costs will hopefully result in an even greater portion of a given production's budget showing up on the screen.

The emergence of digital will also yield improvements in the ease of LF production. One of the most commonly heard complaints about LF image capture equipment is that it's too intrusive from both a size and noise standpoint. And takes are short because LF film magazines can only hold a maximum of eight minutes of film. Digital will eliminate all of these issues.

LFX: So, what does all this mean for the industry?

KS: I see the future of LF being content driven as opposed to equipment driven. I see the role of so-called industry leadership shifting away from the equipment manufacturers and towards the industry's content producers. And, in my view, that's a good thing. It brings the industry back to its very impressive roots. What an exciting time to be involved in LF.

When you think about it, this is pretty much the state of affairs in the conventional film industry. The feature film business is driven by the creative community, the studios. Not by the equipment manufacturers, not by the exhibitors. And innovation is driven by content producers. George Lucas is a great example. Look at what he's doing with video capture, special effects, digital display. Why should the LF industry be any different?

LFX: What's your view on the future of commercial LF?

KS: If the commercial market is to ever take off, I think it's going to be because content will create demand for equipment. Not the other way around. The idea that the sale of equipment to commercial venues will somehow force the creation of a steady stream of commercially-oriented product just doesn't make a lot of sense to me.

LFX: And the third point you raised, LF content...

KS: Yes. I think that the placement of LF theaters in commercial venues has distracted a lot of LF industry players from LF's traditional role as an industry innovator. LF is all about breaking new ground rather than traveling deeply carved ruts in well-traveled roads. LF is all about bringing new experiences to audiences rather than numbing audiences with predictable formulaic product.

LFX: Again, content is king...

KS: I think so. Like I said, I think this industry is returning to being content driven. If industry players on the content side don't fill the industry's leadership vacuum, the industry is in trouble. Without an engaging sense of vision from content producers, I expect the industry to

wander aimlessly and, eventually, fade from importance.

The LF industry needs its own George Lucas. Someone with the credibility, creativity and confidence to lead the charge into new LF frontiers. Whether we're talking about feature films or LF, I think that that person is more likely to come from the UCLA film school rather than from the executive suites of the industry's metal benders.

LFX: So what do you think it will take for the LF industry to emerge from this period of transition as an important force in the entertainment industry?

KS: Most importantly, I think that the industry must stay true to its roots. And I'm not talking about the specifics like the giant screen and the ultra-raked seating.

Don't worry about mimicking Hollywood.

Don't worry about competing with Hollywood.

LF's earliest efforts were end-runs around Hollywood.

I'm talking about the LF industry as a fountainhead of positive change in the filmed entertainment business. I'm talking about the industry's pioneering spirit—the industry's drive to bring a revolution to filmed entertainment.

Do you remember the multi-screen presentations at Expo '67 in Montreal produced by **Roman Kroitor** and **Graeme Ferguson**, who went on to found Imax? I do. Now that was exciting... an assault on the senses. Those presentations were tremendously impressive manifestations of this industry's founding spirit.

For a number of reasons, the LF industry has worked its way into a defensive posture. This is never good for any business. The industry is now in a reactive mode. The industry has to work its way back to a proactive position. Back to the position of agenda setter, rather than

agenda follower.

So here we all sit, biting our nails, knees shaking, wondering if someone from Hollywood will bless us with an LF sequel to some successful feature film. That's not what LF is all about. LF's earliest efforts were end-runs *around* mainstream Hollywood. In fact, they were more than that. They were brilliant leaps *beyond* anything Hollywood was capable of at the time.

Don't be distracted by the fact that a few equipment manufacturers have placed a bunch of LF projectors in so-called commercial venues. Don't worry about mimicking Hollywood. Don't worry about competing with Hollywood. As a group, you all represent the most legitimate creative force in filmmaking today. Compete with yourselves. Make a better film this year than you made last year. Make a better film next year than you're making today. If you do this, the rest will come naturally. Demand for tickets will blossom. And demand for new theaters, in all kinds of venues, will blossom, too.

So, what will it take? It will be a matter of mindset. If today's impressive pool of LF talent can stay rooted in the industry's original mindset of innovation, many great things are yet to come.

LFX: In your view, what's the most likely scenario?

KS: My money is on the LF creative community. I think they'll rise to the occasion.

LFX: So you see hope for the industry despite theater closings and declining LF stock prices?

KS: I think it was Bob Marley who said, "You think it's the end, but it's just the beginning."

Kevin B. Skislock is founding partner and CEO of Laguna Research Partners LLC, a Wall Street research and analysis firm based in Irvine, CA. LRP provides research and analysis regarding the business models of publicly held companies and assists entrepreneurs in the creation and development of "bankable" business models. The firm's Web site is www.LRPonline.net.

Iwerks Expands Production, Post, and Distribution

by Mary Hardesty

Iwerks Entertainment has embarked on several new LF endeavors: generating new films in-house, offering format conversion services, and expanding its distribution reach.

At the instigation of **Doug Yellin**, who became production head in November 2000, Iwerks' production arm has been expanded. Until now the company has performed work for hire for third parties, producing projects such as *'N Sync: Bigger Than Live* for **Really Big Film Corp.**

"It was clear to me that the large-format business is a good business, but that to grow the company we would have to venture into the development side," explains Yellin. Since joining Iwerks in 1997, Yellin has produced 360-degree circle films, LF films, ride simulation films and video projects for theme parks, museums and special venues around the world.

Iwerks hopes that by developing LF films (while continuing to make specialty films), it will smooth out the fluctuating revenue streams that have kept the company on shaky ground for a number of years.

Yellin has hired two new executives, **Mandy Safavi** and **Leslie Iwerks**. Safavi, Iwerks' first manager of film development and acquisitions, comes to the company from Lynda Obst Productions at Paramount Pictures, where she was vice president of development. She has also worked at Kingman Films, Mirage Enterprises, and Interscope Communications.

Leslie Iwerks is the daughter of founder **Don Iwerks**. As manager of film production and new business development, she will meet with theaters, Hollywood companies, and potential corporate sponsors to

arrange financing for Iwerks' in-house projects.

"I grew up in the large-format world, and I always thought it could be so much more than it yet is," says Iwerks, whose documentary on her grandfather, *The Hand Behind the Mouse: The Ub Iwerks Story*, was recently released by **Buena Vista**.

The new development team aims to launch one LF film per year, starting in fall 2002. According to Safavi, the first project will be a four-film educational series, *Cradles of Civilization*, focusing on the ancient regions of the world. "Each film will journey into a specific area such

ners for future productions. "There are a lot of well known Hollywood directors out there who have some story they are passionate about that would fit our clients' large-format needs beautifully," says Iwerks. "We can offer them an alternative way to make quality films and still stay within the \$2 million to \$5 million range." While no deals have been finalized yet, Iwerks hopes to make a major announcement at the GSTA meeting.

Meanwhile, the camera department is keeping Iwerks involved in outside projects such as *Dinosaur* and *Ultimate X*. "Our camera rental department is busy 24/7," reports **Scott Shepley**, VP of film production services. "Disney is using our new 15/70 cameras to film its promo for the upcoming LF version of *The Young Black Stallion*, and our 3D underwater housing was just used on **Bob Talbot's** film *Oceans of Light*.

The post-production division is also expanding. Since January Iwerks has been offering optical printing and format-conversion services to the LF industry. Companies using this new service include **Summerhays Films** (*Ocean Oasis*) and even **Imax** (*Destiny in*

Space, and *T-Rex*). Also being converted are several films from **Sony Pictures Classics** for which Iwerks holds the 8/70 distribution rights: *Wings of Courage*, *Across the Sea of Time*, and *Cirque du Soleil: Journey of Man*.

"We're trying to become a leader in the optical format-conversion business," states Shepley. "In the first eight months, we did six projects, converting 15/70 films to 8/70 or 10/70, and we now have a six-week backlog."

The scope of the company's distribution organization is also expanding. Iwerks will distribute its first 15/70 film with the
(See **IWERKS** on page 15)



Left to right: Scott Shepley, Claire O'Reilly, Leslie Iwerks, Mandy Safavi, Doug Yellin.

as the Middle East, Asia, Africa, or South America," she explains. "They will highlight specific cultural, religious, and historical contributions from ancient times to modern."

Sponsorships will play heavily in the projects Iwerks develops. Leslie Iwerks will be talking with interested co-production partners at the **Giant Screen Theater Association** conference in Chicago. "This company is in a great position for this because we are able to supply the hardware and post production, which accounts for about 35% of a budget," she says.

Both Iwerks and Safavi are tapping into their Hollywood connections to find part-

The 35mm Problem

an Editorial by James Hyder

There are several aspects to the relationship between the LF industry and the world of conventional 35mm production and exhibition I find troubling. Elsewhere in this issue several LF filmmakers express their opinions about shooting films digitally or on formats smaller than 15/70 (see page ??). I share many of the concerns they have stated, but believe there are other issues that have not been properly analyzed and debated.

Having tied its fate solidly to the commercial cinema market for the last five years, **Imax Corporation** is now suffering the consequences of that industry's current meltdown. With theaters closing, leases being rejected, and backlog shrinking, it is no surprise that Imax is trying to do all it can to be seen as helping its remaining commercial customers.

In the last six months company executives have announced plans to digitally convert 35mm films to 15/70. A new president of filmed entertainment, **Greg Foster**, has been brought on board to strengthen ties with major studios and make LF theaters another release venue for conventional Hollywood fare. The first project Foster announced is *Santa Vs. The Snowman*, a computer-animated film made for television that is being expanded and repurposed to 15/70 3D. The re-release of Disney's *Beauty and the Beast* is being seen as a potential savior of many commercial theaters, and **James Cameron**'s digital 3D deep-sea film (see article on page 1) will no doubt also be greeted by huzzahs from multiplex operators.

But these measures, regardless of their artistic or commercial merits, are only

stopgaps. And in my opinion they point the industry in the wrong direction. I believe there are serious problems with blowing up 35mm films to 15/70.

First is aspect ratio. The 15/70 frame has a 1.33 ratio; most Hollywood releases are 1.85 or wider. Thus, as in home video or television broadcasts, a choice must be made between letterboxing and "pan-and-scan". If the former, the full height of the screen will not be used, which historically leads many viewers to believe they are missing something.

On the plus side, compared to projecting a 35mm print on the giant screen, a 15/70 blowup would have the advantage of the greater light output of the LF projector, and could be printed to the full width of the screen. (Many 35mm projectors in LF houses can't throw images all the way to the edges.) It might also, at some expenditure of time and money, be degrained digitally. It would undoubtedly be a superior presentation. But on the minus side, the cost would be substantially higher to all parties. The studio would have to pay millions for the conversion, and each print would cost approximately ten times that of a 35mm print.

If we opt to blow up to the full 15/70 frame, we will certainly have to pay for degrading. We'll also lose material on the sides of the image, although this is not too serious a problem, since directors generally keep video in mind these days. But the action will be pushed closer to the audience. Framing will be wrong, with eye-lines at the upper third, instead of the lower third, as LF films are usually shot. Panning and motion across the frame will often be too fast, creating unpleasant strobing effects. And editing will be too abrupt for

the giant screen.

At the 2000 **Large Format Cinema Association** conference, **Don MacBain** of **Pacific Data Images** outlined the process of converting a scene from the computer animated *Antz* to LF for *Cyberworld*: the field of view had to be pushed back and down, extra detail had to be added, and the pace of editing was slowed. It was time consuming and expensive, but resulted in a blowup that worked. (It is my understanding that *Santa Vs. The Snowman* is getting a similar treatment.)

In a live action film, existing footage cannot (yet) be manipulated as easily as animation. The most artistically effective alternative would be a double shoot, that is, shooting 15/70 side by side with 35 and creating a completely independent LF edition, properly framed and edited. Although a few wide-screen features in the 1950s and '60s were double shot in 35mm and some new non-standard wide format (*Oklahoma!* was one, if memory serves), it is obviously very expensive, and therefore highly unlikely to be done now.

My point is that over the last 30 years filmmakers have painstakingly learned the differences between shooting conventional film and shooting LF. We know what works and what doesn't. Although masters can occasionally break these "rules" for artistic effect, straight blow ups of 35mm features would simply throw out all the rules, and result in films that don't work.

LF cannot succeed by mimicking or borrowing from other media. Giant-screen cinema offers a unique experience that cannot be simulated quickly, easily, or cheaply. Attempts to do so are likely to fail, but more importantly, put the whole industry's hard-won reputation at risk.

(from **IWERKS** on page 14)

launch of *Mexico* in September. "Until now we have had only had six films in our library, all in 8/70," explains **Claire O'Reilly**, VP of film distribution. "But all future films Iwerks acquires for distribution will be made available in as many different formats as the projects merit."

Deborah Hartnett, formerly with LF producer and distributor **Primesco**, recently joined O'Reilly's department as film distribution manager to help with the increased responsibilities.

Iwerks is negotiating with two producers for distribution rights to LF films, and hopes to be able to announce the titles at

GSTA conference this month.

Mary Hardesty is a freelance writer specializing in film and entertainment.

Disclosure: Iwerks Entertainment paid Mary Hardesty to write this article. We have edited it to suit our purposes, and no money has changed hands for its publication here.



* New listing.

Underlined titles are 3D

Updated information is printed in **bold**.

Unless noted, all films are being shot in 15/70 and will run about 40 minutes.

The Human Body

BBC Science; distributor: nWave; director: Peter Georgi; cinematographers: Reed Smoot, David Barlow; writer: Richard Dale; score: Anne Dudley; producers: Peter Georgi, Richard Dale; executive producers: Jana Bennett, Richard Dale, British Broadcasting Corporation, Discovery Channel, in association with Maryland Science Center, Science Museum (London). Release: October.

— Film is complete.

— World premiere at the Science Museum in London, Oct. 10.

The Legend of Loch Lomond

Scottish Dunbartonshire Enterprise/Principal Large Format; distributor: SK Films/Principal Large Format; director: Mike Slee; cinematographer: Rodney Taylor; writer: Chris Dolan; composer: John Lunn; editor: Kant Pan; producers: Phil Streater, Alexandra Ferguson; executive producers: Sallyann Ferguson, Peter Gallagher. Cast: Kirsty Mitchell, Stuart Sinclair-Blyth, Paul Blair, Fiona Bell, Harley Loudon, Liane Dickie. Release: October 2001.

— The film is complete, and will officially premiere when the Loch Lomond visitor center opens in spring 2002. Distribution outside the U.K. may begin earlier.

Virtual Actors featuring The Boxer

TAARNA Studios Inc.; distributor: tba; writer, producer, director: Pierre Lachapelle; line producer: Lucie Marchand; vfx team leader: Stephen Menzies; based on a story by Kaveh Kardan. 3D. Release: November 2001.

— Summer: sound mixing.

— Will be shown at GSTA conference this month.

Beauty and the Beast

Walt Disney Pictures; distributor: Buena Vista. Original version credits: directors: Gary Trousdale, Kirk Wise; writers: Roger Allers, Linda Wolvertson; score: Alan Menken; producer: Don Hahn; executive producer: Howard Ashman. Cast: Paige O'Hara, Robby Benson, Angela Lansbury. LF version credits: produc-

er: Don Hahn. Release: January 2002.

— Digital enhancement and reformatting of the 1991 film for 15/70 and 8/70 release are done.

Courage (wt)

Sky High Entertainment/Blue Sky; distributors: Sky East (Asia), Mugen Distribution (rest of world); director: Marc Fafard; directors of photography: Peter Anderson, Peter Degerfeldt; producer: Carl Samson. Release: February 2002.

— Principal photography is complete.

— CGI work is in progress, editing has begun.

Kilimanjaro: Mountain of Many Faces

Arcturus Motion Pictures; distributor: Houston Museum of Natural Science; director: David Breashears; cinematographers: Jack Tankard, Robert Schauer; writer: Mose Richards; producers: Arabella Cecil, David Breashears; executive producer: Houston Museum of Natural Science. Release: March 2002.

— Photography is complete.

— Editing, music editing, and sound mixing have begun.

Lewis and Clark: Great Journey West

National Geographic Television; distributor: Destination Cinema; director: Bruce Neibaur; writer: Mose Richards; co-producer: Jeff T. Miller; senior producer, co-producer: Lisa Truitt. Release: April 2002.

— Photography is complete.

— Editing has begun.

India—Kingdom of the Tiger (wt)

National Wildlife Federation/Primesco; distributor: NWF/Primesco; director: Bruce Neibaur; director of photography: Matthew Williams; associate producer, writer: Keero Singh Birla; producers: Afsana Amarsy, Goulam Amarsy; executive producer: Chris Palmer. Release: Spring 2002.

— July: Shot in Canada with trained tigers.

— Principal photography is complete

— October: Filming aerials in India

— Editing has begun.

Rendez-vous à Paris

aGépro Cinéma; distributor: aGépro; director: Eric Magnan; cinematographer: Dominique Gentil; editor: Noëlle Boisson; script: Mireille Cardot, Michel Picard, Michel Sibra; executive producers: Marie Christine de Montbrial, Michel Frichet. Cast: Andrew Henderson, Daisy Bates, Amanda James, Natasha Wightman, Alex Giannini. Release: Spring 2002.

— August–September: Filming in Paris and throughout France.

Space Station

Imax Space Ltd.; distributor: Imax; cinematographer, astronaut trainer: James Neihouse; producer: Toni Myers; associate producer: Judy Carroll. 3D. Release: Spring 2002.

— July: Last space mission was filmed.

— Photography is complete.

— Editing has begun.

Australia: Land Beyond Time

Living Pictures Pty Ltd.; distributor: Houston Museum of Natural Science; director, producer: David Flatman; executive producer: Houston Museum of Natural Science. Release: May 2002.

— August: Shooting wrapped in Shark Bay and Marble Bar, filming 3.2 billion-year-old fossils.

— Editing has begun.

Jane Goodall's Wild Chimpanzees

Science Museum of Minnesota; distributor: SMM; director: David Lickley; directors of photography: Reed Smoot, James Neihouse; line producer: Kathryn Liptrott; executive producers: Jim Marchbank, Mike Day, Freda Nicholson. Release: May 2002 (Canada), October 2002 (elsewhere).

Ultimate X

Touchstone Pictures/ESPN; distributor: Buena Vista Pictures Distribution; director: Bruce Hendricks; cinematographer: Reed Smoot; writer: Jason Hefter; producer: Art Repola; executive producer: Doug Merrifield. Release: Spring/summer 2002.

— August: Shot X-Games in Philadelphia.

Everglades (wt)

Super 70 Entertainment; distributor: tba; director, producer, director of photography: Jeff Simon; writer: Alan Ternes. Release: 2002.

— Have shot about 30,000 feet of 8/70 film throughout the Everglades over the past year.

The Science of Speed (wt)

MacGillivray Freeman Films; distributor: MFF; director: Greg MacGillivray; producers: Greg MacGillivray, Alec Lorimore. Release: September 2002.

— July: Shot in Europe and California.

— August: Filmed in Brussels.

— September: Shooting in Australia, Monterey, CA, and Colorado.

— October: Filming in Atlanta.

Voyage Into the Abyss (wt) (formerly Volcanoes of the Abyss)

Volcanic Ocean Films; distributor: Stephen Low Distribution; director: Stephen Low; director of photography: William Reeves; script: Alex Low; chief scientist: Rich Lutz; line producers: Lily Antonecchia, Dougal Caron; producer: Pietro Serapiglia; executive producer: Alex Low. Release: September 2002.

— July: Filmed at the wreck site of the WWII battleship Bismarck in the North Atlantic, 15,800 feet (4,790 meters) deep.

— August: Deep-sea filming in Alvin submersible for one month between the Azores and Bermuda.

— Additional deep-ocean filming in the Pacific is being planned for some time in the next six months.

Horses: The Story of Equus

Equus Films.; distributor: Imax; director: Michael Caulfield; director of photography: Tom Cowan; com-

Sept '01

Jan '02

July

HB
LOLL

VA

BATB

Courage
Vulcania

Kiliman

L&C
India
RAP

ALBT
JGWC
SS

Ult X
GT

E

M

Everglades
MC

Pulse
UFOs

SOS
VITA
WG

Horses
Manatee
GOTA

SU
SFI
Roar

AH
SVTS
FON

CRA
Yosemite

MOG >

poser: Roger Mason; producers: Liz Butler, Michael Caulfield. Release: Fall 2002.

- Principal photography is complete.
- Editing is complete. Scoring and mixing will begin soon.

Ghosts of the Abyss*

Documentary look at the sinkings of the *RMS Titanic* and German WWII battleship *Bismarck* with 3D digital video footage shot at the wreck sites on the ocean floor. *EarthShip Productions*; distributor: Walden Media; director: James Cameron; producers: Gig Rackauskas, Andrew Wight; co-executive producers: James Cameron, Walden Media. Cast: Bill Paxton. 3D. Release: Fall 2002.

- August–September: Shooting 3D digital video at wreck sites of *Titanic* and *Bismarck* with Russian *Mir* submersibles.

Roar: Lions of the Kalahari

Tim Liversedge Productions; distributor: tba; director, producer, cinematographer: Tim Liversedge; executive producer: Lisa Truitt. Release: Fall 2002.

- Principal photography is complete.
- July: Filmed pickup aerials in Botswana.
- 100% digital post production has begun.

Straight Up: Adventures in Vertical Flight

SK Vertical Flight; distributor: SK Films; director, director of photography: David Douglas; producers: Jonathan Barker, Diane Roberts; executive producers: Jonathan Barker, Patti Woodside. Release: October 2002.

- August: Filmed U.S. Marine Corps extraction exercises using *Cobra* and *Sea Dragon* helicopters at Camp Lejeune, North Carolina.
- September: Rhino relocation in South Africa, World Food Program rescue efforts in Sierra Leone.

Forces of Nature: Natural Disasters (formerly *Natural Disasters*)

Graphic Films, Inc.; distributor: Destination Cinema; director: George Casey; director of photography: Sean Casey; second unit DP: Greg Eliason; producer: Paul Novros. Release: late 2002.

- Have filmed various earthquakes and volcanoes for the last decade.
- August: Filmed test of a full-scale three-story building on shake table in northern California.
- Editing has begun.

Santa vs. the Snowman

O Entertainment; distributor: Imax; director, writer: John A. Davis; score: Harvey Cohen; producers: Keith Alcorm, John A. Davis, Paul Marshall; executive producer: Steve Oedekerk. Cast: Jonathan Winters, Ben Stein, Steve Oedekerk. Release: late 2002.

- Fall: New material will be animated by Omaton and integrated into final version.

Coral Reef Adventure

MacGillivray Freeman Films; distributor: MFF; directors: Howard Hall, Greg MacGillivray; writer: Osha Gray Davidson; camera: Howard Hall, Brad Ohlund; producers: Greg MacGillivray, Alec Lorimore; executive producer: Chris Palmer. Release: February 2003.

- Principal photography is complete. Editing has begun.

The following films have started shooting, but are not actively in production this month:

Vulcania

Rigaud Production; distributor: Conseil Régional D'Auvergne; director, cinematographer: Pierre Willem; producer: Dominique Rigaud. Filmed in 8/70. 20 min. Release: February 2002.

- The film is complete, but technical delays at the (See **IN PRODUCTION** on page 18)



Eric Magnan (crouching by table) directs actors Natasha Wightman and Daisy Bates and director of photography Dominique Gentil in *Rendezvous A Paris* for aGépro Cinema.

Photo: Fred Reynaud

In Production, cont'd

(from **IN PRODUCTION** page 17)

client institution will delay the film's opening until February 2002.

Manatee: The Forgotten Mermaid

Machine Age Films; distributor: tba; producers/directors: Mark Merrill, Tom Boyd; director of photography: James Matlosz; underwater cinematography: Tom Boyd; score: Joan Jones. Release: Fall 2002.
— December: Will film at research facilities and capture additional footage of wild manatees.

The Search for Infinity

Reuben H. Fleet Science Center; distributor: MFF; producer, director, cinematographer: Ron Fricke; script: Rudy Rucker; sound design: Michael Stearns; associate producer: Camille Cellucci; executive producer, science editor: Jeffrey Kirsch; primary science advisor: Arthur C. Clarke; special science advisor: Benoit Mandelbrot. Release: fall 2002.
—Principal photography will begin this fall.

Avalanche Hunter

Avalanche Hunter Entertainment; distributor: tba; director: E.J. Foerster; director of photography: Roger Vernon; writer: Patrick Hasburgh; producers: Michael Friedman, Alyna Hersovici-Flann. Release: December 2002.
— Principal photography will begin in British Columbia in early 2002.

Gulliver's Travels

Imax, Ltd.; distributor: Imax; co-directors: Ian Pearson, Scott Speirs, Phil Mitchell; writer: Ian Pearson; production designer: Brent Boates. 3D. Release: 2002.
— Animation is in progress.

Music Country (wt)

Gaylord Entertainment; distributor: Imax; director: Steven Goldmann; music producer: Randy Scruggs; executive producer: Claire Bisceglia. Cast: The Dixie Chicks, Lyle Lovett, Loretta Lynn, Dolly Parton, Earl Scruggs, Dwight Yoakam. Release: 2002.
— Principal photography is complete.
— Post production has been delayed pending resolution of a legal dispute.

Pulse: A Stomp Odyssey

Giant Screen Sports/James D. Stern Productions/Harriet Leve Productions; distributor: Giant Screen Sports; directors: Steve McNicholas, Luke Cresswell; producers: Don Kempf, Steve Kempf, Harriet Leve, Jim Stern. Release: 2002.
— October: Filming in Europe.
— November: On location in Africa and India.
— December: Filming in U.S.

The World's Game

Giant Screen Sports/Shue Media, in association with ISL; distributor: Giant Screen Sports; director: Jonathan Hock; DOPs: James Neihouse, Dave Kessler; cinematographers: Dominique Gentil, Gary Jones,

Henri Fiks; producers: Don Kempf, Steve Kempf, Andrew Shue, John Shue; executive producer: Alan Rothenberg. Release: 2002.

— March–June: Filming in Italy, England, and Brazil.

UFOs: Science or Science Fiction?

nWave Pictures; distributor: nWave; director: Ben Stassen; producer: Charlotte Huggins. 3D. Release: 2002.
— Production is temporarily on hold.

Yosemite

Summerhays Films, Inc.; distributor: Summerhays Films, Inc.; director, producer: Soames Summerhays; producer: Don Steele; executive producer: Jerry Harrah. Release: 2002.
— Seeking advisors to assist in the further development of the script.
— Active production will resume later this year.

Mysteries of Greece (wt)

MacGillivray Freeman Films; distributor: MFF; director: Greg MacGillivray; producers: Greg MacGillivray, Alec Lorimore; Release: February 2004.
— July: Scouted underwater locations in the Aegean Sea.
— April–June 2002: Principal photography in Greece.



Chicago's Museum of Science and Industry is hosting the 2001 Giant Screen Theater Association Conference.

GSTA 2001 Conference Schedule

(Subject to change)

HR=Hyatt Regency Hotel
MSI=Museum of Science and Industry
NP=Navy Pier IMAX Theatre

Thursday, September 20

- 11:00 am GSTA Committee Meetings, HR Toronto
 - Associate Members, HR Ogden
 - Communications, Marketing and Membership, HR Addams
 - Conference and Awards, HR Burnham
 - Education, Liaison and Research, HR Homer
 - Production and Technical, HR DuSable
- 12:00 pm Developing Members Workshop, HR Truffles
- 2:15 pm **Marketing Trends**, HR Grand AB
- 3:00 pm **Technical Sessions**, NP
- 3:45 pm **Trends and Economics of Giant Screen Films**, HR Grand AB
- 5:15 pm **How to Keep Your Theater in the Black**, HR Grand AB
- 6:30 pm Buses leave for Opening Reception, HR Main Entrance
- 7:00 pm Opening Reception, Entertainment and Dinner, MSI
- 9:30 pm Buses leave MSI Main Entrance every 30 minutes until 11.

Friday, September 21

- 7:30 am First Time Attendees and New Members Welcome, HP Grand B
- 8:30 am Group B – Buses Leave for MSI, HR Main Entrance
 - Group A – Walk to NP
- 9:00 am Theater Welcome at each theater
- 9:30 am Group A – NP: **China: The Panda Adventure, Bears, Lost Worlds: Life in the Balance**
 - Group B – MSI: **Human Body, Ocean Men, Origins of Life**
- 12:45 pm Group A – Lunch (on your own at NP)
 - Group B – Lunch (on your own at MSI)
- 2:00 pm Group A – NP: **Haunted Castle (3D), 'N Sync: Bigger Than Live, All Access, The Princess and the Pea**
 - Group B – MSI: **Journey into Amazing Caves, Shackleton's Antarctic Adventure, Majestic White Horses, Spirit of Silicon Valley, Pittsburgh's Big Picture**
- 5:30 pm Group A – Walk to HR
 - Group B – Buses leave MSI Henry Crown Entrance
- 8:00 pm Wrap Party, HR Big Bar

Saturday, September 22

- 8:30 am Group A – Walk to NP
- 8:00 am Group B – Free time
- 9:00 am Group A – Theater Welcome, NP
- 9:30 am Group A – **Films in Progress**, NP
- 11:45 pm Group A – Walk to HR
- 12:45 pm **Marketing Focus Groups on New Films**
- 12:45 pm Group A – Free time
- 2:00 pm Group B – Walk to NP
- 2:30 pm Group B – **Films in Progress**, NP
- 4:45 pm Group B – Walk to HR
- 6:15 pm Group A – Buses Leave for Awards Dinner, HR Main Entrance
- 6:45 pm Group B – Buses Leave for Awards Dinner, HR Main Entrance
- 6:45 pm GSTA Achievement Awards Reception, NP Grand Foyer
- 7:30 pm GSTA Achievement Awards Dinner, NP Grand Ballroom
- 11:00 pm GSTA Achievement Awards Afterglow, HR Big Bar
- 11:30 pm Last Bus Leaves Navy Pier

Sunday, September 23

- 8:00 am Theater Members Meeting, HR Crystal C
- 8:45 am Associate Members Meeting, HR Crystal A
- 9:45 am **All Members Meeting**, HR Crystal A
- 10:30 am Delegates Attending Digital Session – Walk to NP
- 11:00 am **Digital Technology Update**, NP
- 12:30 pm **Trade Show Grand Opening**, Riverside Center East
- 12:30 pm Buffet Lunch
- 2:30 pm **Films in Development** Discussions
- 5:00 pm Trade Show Prizes (must be present to win)
- 5:30 pm **Roundtable Discussions**
- 6:30 pm Buffet Dinner and Cash Bar
- 9:00 pm Entertainment and Cash Bar

Monday, September 24

- 8:30 am Group A – Buses Leave for MSI, HR Main Entrance
 - Group B – Walk to NP
- 9:00 am Theater welcome at each theater
- 9:30 am Group A – MSI: **Human Body, Ocean Men, Origins of Life**
 - Group B – NP: **China: The Panda Adventure, Bears, Lost Worlds: Life in the Balance**
- 12:45 pm Group A – Lunch (on your own at MSI)
 - Group B – Lunch (on your own at NP)
- 2:00 pm Group A – MSI: **Journey into Amazing Caves, Shackleton's Antarctic Adventure, Majestic White Horses, Spirit of Silicon Valley, Pittsburgh's Big Picture**
 - Group B – NP: **Haunted Castle (3D), 'N Sync: Bigger Than Live, All Access, The Princess and the Pea**
- 5:30 pm Group A – Buses Leave from MSI, Henry Crown Entrance
 - Group B – Walk to HR
- 6:30 pm Student Focus Group, HR Haymarket (by invitation only)
- 8:00 pm Wrap Party, HR Big Bar

Tuesday, September 25

- 10:30 am **Share Best Practices: Focus on Film Experience and Life-long Learning Tools**, HR Crystal AB
- 8:00 pm Wrap Party, HR Big Bar

New Films

<i>All Access</i>	Imax
<i>Bears</i>	Primesco/National Wildlife
<i>China: The Panda Adventure</i>	Imax
<i>Haunted Castle (3D)</i>	nWave
<i>Human Body</i>	nWave
<i>Journey into Amazing Caves</i>	MacGillivray Freeman
<i>Lost Worlds: Life in the Balance</i>	Primesco
<i>Majestic White Horses</i>	MR Film
<i>'N Sync: Bigger Than Live</i>	Really Big Film
<i>Ocean Men</i>	nWave
<i>Origins of Life</i>	XLargo
<i>Shackleton's Antarctic Adventure.</i>	WGBH

THE *LF* EXAMINER INDEX

August 2001

The weekly box office performance of LF films as reported by their distributors, ranked by North American receipts. The films' rank within the top 150 releases (conventional and LF) as listed by *Weekly Variety* is also included. Key to film abbreviations is on page 29.

Wk Ending	Title	Dom	Variety	Dom	Intl	Intl	Total	Wks	— Screens —		
		Gross	Rank	Cume	Gross	Cume	Cume		Dom	Intl	Tot
8/2/2001	Cyberwor	139,372	34	9,497,404	137,183	4,919,221	14,416,625	43	23	11	34
	SAA	115,617	36	3,069,004	16,009	165,469	3,234,473	25	8	3	11
	Galapago	102,411	43	11,029,274	11,859	4,209,032	15,238,306	92	6	5	11
	CDS	101,603	40	11,966,867	67,708	7,948,486	19,915,353	84	12	9	21
	MJTTM	100,146	44	17,794,280	59,193	1,831,933	19,626,213	65	16	7	23
	CTPA	64,800	53	418,475	16,382	40,955	459,430	8	3	1	4
	Nsync	62,869	50	1,238,962	4,648	71,773	1,310,736	26	14	2	16
	Extreme	48,934	56	11,402,386	16,298	11,564,114	22,966,500	125	9	13	22
	Trex	45,756	58	37,535,321	112,942	24,091,542	61,626,864	145	13	21	34
	IOTS	40,349	61	9,876,689	0	4,465,273	14,341,962	119	4	0	4
	E3D	27,887	68	5,619,849	179,209	17,736,576	23,356,425	127	4	18	22
	TR	20,687	73	17,003,718	3,227	12,333,737	29,337,455	205	3	3	6
	AllAcces	18,208	79	811,776	6,659	57,130	868,905	17	10	5	18
	AlienAdv	17,139	81	3,700,239	65,756	5,232,151	8,932,390	103	4	5	9
	WOC	14,721	84	14,845,607	592	18,977,711	33,818,593	322	3	1	4
	ATSOT	10,304	86	15,744,596	9,868	19,603,260	35,343,221	293	2	2	4
	MTA	0	88	2,125,775	0	463,174	2,588,949	138	0	0	0
8/9/2001	Cyberwor	153,954	38	9,657,087	147,048	5,068,953	14,726,039	44	23	11	34
	SAA	130,493	39	3,199,497	24,520	189,988	3,389,485	26	8	3	11
	Galapago	111,992	40	11,144,101	13,526	4,221,675	15,365,776	93	8	4	12
	MJTTM	98,255	42	17,892,505	63,229	1,895,162	19,787,667	66	16	7	23
	CDS	94,470	44	12,061,566	55,927	7,000,986	20,062,552	85	12	9	21
	CTPA	55,517	56	475,823	16,546	60,949	536,772	9	3	2	5
	Trex	47,697	59	37,585,510	138,251	24,223,917	61,809,427	146	11	31	31
	Extreme	45,717	60	11,448,103	11,392	11,573,999	23,022,102	126	10	12	22
	IOTS	34,864	62	9,910,161	0	0	14,375,434	120	4	0	4
	E3D	21,675	74	5,641,524	165,326	17,901,902	23,543,426	128	4	18	22
	AllAcces	18,678	78	835,096	7,354	62,915	898,011	18	11	5	16
	TR	17,224	81	17,020,977	3,227	12,336,194	29,357,171	206	3	3	6
	AlienAdv	16,338	83	3,716,577	60,902	5,293,053	9,009,630	104	4	5	9
	WOC	16,045	79	14,862,510	1,134	18,978,845	33,841,355	323	3	1	4
	ATSOT	8,196	102	15,752,171	13,612	19,617,645	35,369,815	294	2	2	4
	MTA	0		2,125,775	0	463,174	2,588,949	139	0	0	0
8/16/2001	Cyberwor	158,306	37	9,793,179	143,281	5,210,957	15,004,136	45	24	11	35
	SAA	126,803	41	3,326,300	30,559	220,547	3,546,847	27	8	3	11
	Galapago	106,383	45	11,235,409	10,773	4,232,501	15,467,911	94	6	4	10
	CDS	96,337	47	12,156,719	23,822	8,070,230	20,226,949	86	12	9	21
	MJTTM	87,063	49	17,979,568	55,229	1,950,391	19,929,959	67	13	7	20
	CTPA	56,984	57	530,446	18,125	77,850	608,296	10	3	2	5
	Trex	50,905	60	37,644,026	123,219	24,344,818	61,988,845	147	14	20	34
	Extreme	47,053	63	11,495,156	12,776	11,584,987	23,080,143	127	10	12	22
	IOTS	31,792	67	9,949,944	0	0	14,415,218	121	5	0	5
	E3D	27,828	69	5,669,352	193,802	18,095,704	23,765,056	129	4	18	22
	AllAcces	24,335	70	854,641	5,579	67,579	922,220	19	10	5	15
	TR	21,978	72	17,049,351	1,743	12,338,278	29,387,629	207	3	3	6
	AlienAdv	15,371	83	3,731,948	60,972	5,354,025	9,085,973	105	4	5	9
	ATSOT	8,500	91	15,759,904	7,169	19,630,035	35,389,939	295	2	2	4
	WOC	8,211	87	14,874,696	1,069	18,979,914	33,854,610	324	3	1	4
	MTA	0		2,125,775	0	463,174	2,588,949	140	0	0	0

Wk Ending	Title	Dom Gross	Variety Rank	Dom Cume	Intl Gross	Intl Cume	Total Cume	Wks	— Screens — Dom Intl Tot		
8/23/2001	SAA	120,814	40	3,447,114	20,750	241,297	3,688,411	28	8	3	11
	Cyberwor	120,297	41	9,903,795	138,305	5,341,054	15,244,850	46	20	11	31
	CDS	86,176	45	12,262,414	69,106	8,147,173	20,409,587	87	12	9	21
	Galapago	84,027	48	11,309,930	12,264	4,244,882	15,554,812	95	6	4	10
	MJTMM	79,059	49	18,058,627	67,087	2,017,478	20,017,478	68	13	7	20
	Trex	50,291	59	37,679,898	111,840	24,449,712	62,129,610	148	8	19	27
	CTPA	48,927	60	573,984	16,777	94,758	668,742	11	3	2	5
	Extreme	41,339	61	11,536,495	9,062	11,592,923	23,129,418	128	10	12	22
	IOTS	39,923	63	9,985,147	0	0	14,450,420	122	5	0	5
	E3D	23,327	74	5,692,679	209,743	18,305,447	23,998,126	130	4	18	22
	AllAcces	18,925	77	871,731	4,315	71,890	943,622	20	8	5	13
	TR	13,237	81	17,062,588	2,295	12,340,711	29,403,299	208	3	3	6
	AlienAdv	11,185	82	3,743,133	54,606	5,408,631	9,151,764	106	4	5	9
	WOC	11,071	83	14,885,767	1,202	18,981,260	33,867,027	325	3	1	4
	ATSOT	3,233	98	15,763,137	13,899	19,646,189	35,409,326	296	1	2	3
	MTA	0		2,125,775	0	463,174	2,588,949	141	0	0	0
8/30/2001	SAA	94,497	46	3,541,611	22,440	263,737	3,805,348	29	9	3	12
	CDS	84,555	48	12,355,885	64,750	8,254,449	20,610,334	88	12	10	22
	MJTMM	70,102	47	18,128,729	58,091	2,075,569	20,204,298	69	13	7	20
	Extreme	33,279	64	11,569,773	8,628	11,600,127	23,169,900	129	10	12	22
	E3D	20,471	75	5,713,150	200,913	18,506,360	24,219,510	131	4	18	22
	AlienAdv	11,007	90	3,754,140	60,569	5,469,200	9,223,340	107	4	5	9
	TR	9,748	96	17,072,336	2,084	12,342,976	29,415,312	209	3	3	6
	WOC	9,064	94	14,892,465	1,439	18,982,997	33,875,462	326	3	1	4
	ATSOT	3,917	105	15,768,179	10,882	19,656,456	35,424,635	297	2	2	4
	MTA	0		2,125,775	0	463,174	2,588,949	142	0	0	0

(from **SHORTS** on page 32)
tal themes.

The LF film, *S.O.S. Planet*, will be “a 40-minute 3D/2D documentary focusing on the challenges in communicating information about important issues in an era of constant multi-media bombardment.” The attraction film, titled *PandaVision Experience*, will be completely computer animated and will be featured in *S.O.S. Planet*. (The WWF, an international organization that uses a panda in its logo, is not to be confused with the **National Wildlife Federation**, which also produces LF films.)

S.O.S. Planet is set to be finished in the summer of 2002.

Crown opens second LF theater

Connecticut-based **Crown Theatres** will open its second LF theater in its new Crown Abacoa 16 complex in Jupiter, FL, this month. The **Crown Odyssey Giant-Screen Theatre** is equipped with a **Maverick 15/70** projector made by **Advanced Image Systems**, of Los Altos, CA. The 280-seat theater features a 52x70-foot (15.75x21.2-meter) screen, 280 seats, and

an 18,000-watt sound system. The theater is expected to open with *Extreme*, *N Sync: Bigger Than Live*, and *Mysteries of Egypt*.

Crown's first LF theater, also a Maverick house, opened in Hartford, CT, in October 2000. (See *The Biz*, *MaxImage!*, September 2000.)

Islands to use Circlescan system

Lobo & Associates of Santa Barbara, CA, is in pre-production for *Islands: Worlds Within Our World*, an LF film that will be the first to use the Circlescan 4D system, developed by **Eddie Paul** of **E.P. Industries, Inc.** The film, directed by Lobo's **Mal Wolfe**, will start shooting before the end of the year, and be released in late 2002.

Circlescan is a lens attachment that permits shooting 3D with a single camera on any film or video format, and playback on any standard projector or monitor. The system uses rotating mirrors to create a variation of the Pulfrich effect, but unlike other Pulfrich systems, does not require that the camera (or subject matter) be

moving constantly. Playback of Circlescan material is also completely clear without glasses, unlike stereo 3D systems. With glasses with one dark and one clear lens, the 3D effect becomes apparent. Video and 35mm demonstrations of the system have been completed, and an LF test is planned.

Primiti Too Taa Web site

Colin Morton and **Ed Ackerman**, the producers of the Dadaist LF short *Primiti Too Taa*, have created a suitably eccentric Web site that describes the three-minute film and its making at www.primititootaa.com. The site includes the text from **Kurt Schwitters'** sound poem that makes up the film, images of early tests, and translations of the poem (made up of nonsense words such as Fummsbowotaazaa) into Chinese, French, German and several other languages.

Persistent surfers may also come upon the page for the Committee to Buy Imax, which like most of the rest of the site, is not entirely serious. Kwiiiiee.

Bookings: September-October 2001 by Film

778 bookings of 81 films in 255 theaters

The data on the following pages are **not** warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from surveys of LF theaters, distributors, the world wide web, and other sources.

We will make every effort to improve the thoroughness, accuracy, and usefulness of these data. If your

theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

We no longer include the Status column in these

tables. This data point is changing too quickly, and thus has become impractical to attempt to collect and present accurately.

The key to film abbreviations is on page 29.

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
AEK	Boksburg ISA	9/15/00	9/30/01	AlienAdv	Victoria	6/1/01	1/18/02	CDS	Victoria	9/28/01	1/19/02
	Dublin Reg	1/1/01	12/31/01		Ankara	7/1/00	12/31/01		Vienna	12/8/00	12/31/01
	Montpellier Gau	6/13/01	6/12/02		Auckland	11/1/00	11/1/01		Warsaw IT	9/7/00	9/7/01
	Mumbai	3/23/01	3/22/02		Berlin CS	2/1/00	12/31/01		Bangkok	4/6/01	10/6/01
	Oulu	5/1/01	4/30/02		Brisbane WBS	5/16/00	12/31/01		Barcelona	5/4/01	5/5/02
Africa	Warsaw IT	9/7/00	3/7/02	AllAcces	Fargo	5/1/00	12/31/01		Charleston SC	4/1/01	9/30/01
	Branson	4/15/01	12/31/01		Kansas City Sci	6/1/00	11/1/01		Colorado Springs Cmk	8/31/01	12/31/01
	Houston MNS	5/24/01	10/25/01		Myrtle Beach	6/1/01	12/31/01		Hong Kong	4/1/01	11/30/01
	Jersey City	10/7/00			Perth	3/15/01	12/31/01		Jersey City	4/4/01	9/3/01
	Kuwait City	12/25/00	12/24/01		Poitiers 870 3D	2/1/00	2/1/02		Kaohsiung	1/3/01	9/30/01
AIWC	Lubbock	8/10/01	10/11/01	AllAcces	Sydney WBS	11/00	11/01	ChanJian	Nyack Imx	6/22/01	9/30/01
	Malta	2/01	2/27/02		Taejon Earth	3/1/01	3/3/02		Philadelphia	4/5/01	9/27/01
	Menlyn ISA	3/9/01	9/30/01		Tulsa Cmk	5/18/01	12/31/01		Providence Imx	8/3/01	12/3/01
	San Antonio 2D	9/7/01	11/7/01		Auckland	7/1/01	10/31/01		Sacramento Imx	7/6/01	11/30/01
	Strasbourg UGC	11/29/00	11/28/01		Baltimore	4/6/01	9/30/01		Seattle PSC 2	4/6/01	10/31/01
AJ	Adelaide WBS	9/30/01	5/29/02	Amazon	Berlin CS	5/3/01	10/2/01	Closed CTPA	Sudbury	5/5/01	9/8/01
	Apple Valley Imx	3/1/01	9/1/01		Brussels	9/1/01	12/31/01		Tokyo IMAX	7/7/01	10/31/01
	Auckland	2/5/01	10/1/01		Charleston SC	6/1/01	9/13/01		Toronto OSC	6/23/01	
	Brisbane WBS	9/30/01	5/29/02		Colorado Springs Cmk	8/3/01	11/15/01		Tokorozawa	10/27/01	11/11/01
	Cape Town ISA	10/13/00	9/1/01		Copenhagen	8/6/01	11/11/01		Tsuruga	10/1/01	12/31/01
AJ	Cathedral City	5/18/00	9/10/01	Antarc	Fort Lauderdale	5/25/01	12/21/01	CV	Vancouver SW	2/01	10/01
	Cincinnati	8/24/01	2/1/02		Frankfurt NeUe	7/19/01	7/31/02		Indianapolis WR	1/15/01	11/01
	Hampton	7/15/01	1/14/02		Galveston	6/8/01	9/14/01		Brussels	9/1/01	8/31/02
	Las Vegas Imx	9/6/01	12/31/01		Honolulu Con	7/1/01	9/30/01		Calgary Imx	9/14/01	9/13/02
	London BFI	5/1/01	11/25/01		Las Vegas Imx	4/6/01	4/5/04		Chicago NP	9/14/01	9/13/02
Alaska	Los Angeles Univ	5/24/01		ATSO	London BFI	7/5/01	9/30/01		Dallas Cmk	9/14/01	9/13/02
	Memphis Pink	6/30/01	3/1/02		Mexico City Pap	8/23/01	12/16/01		Edmonton FP	9/14/01	3/14/02
	Munich	9/4/00	9/1/01		Newport	10/26/01	12/31/01		Kansas City Zoo	6/9/01	
	Omaha	8/1/01	2/1/02		Norwalk	7/1/01	9/2/01		Langley FP	9/14/01	3/14/02
	Portland	5/24/01	10/1/01		Pittsburgh	8/3/01	11/15/01		London ONT	9/14/01	9/13/02
AJ	Quebec	6/19/01	10/18/01	Amazon	Puebla	8/10/01	11/30/01	CV	Los Angeles Univ	9/14/01	9/13/02
	Regina	9/4/01	3/3/02		Rochester Cmk	8/3/01	11/15/01		Montreal FP	9/14/01	4/1/02
	Sacramento Imx	5/17/01	10/4/01		Saint Augustine	7/20/01	9/3/01		New York Loews	9/14/01	9/13/02
	San Jose	5/19/00	9/1/01		Seattle PSC 1	5/4/01	9/6/01		Norwalk	10/5/01	1/17/02
	Sandton ISA	9/16/01	2/1/02		Sudbury	7/15/01	12/31/01		Nyack Imx	9/14/01	9/13/02
AJ	Speyer Imax	7/15/01	1/14/02	Antarc	Tijuana	8/18/01	10/31/01	CV	Omaha	6/30/01	12/31/01
	Sudbury	9/4/01	10/7/02		Toronto OP	4/6/01	10/6/01		Richmond SMV	9/15/01	12/31/01
	Tokorozawa	7/7/01	9/30/01		Tulsa Cmk	8/3/01	11/15/01		San Diego RHF	6/22/01	12/31/01
	Vancouver Imx	2/23/01	9/01		Vienna	7/6/01	10/11/01		Singapore SC	8/1/01	12/31/01
	Vienna	4/6/01	10/11/01		Wash NMNH	4/6/01	9/30/01		Taipei AM	7/5/01	6/30/02
AJ	Wash NASM	6/1/01	10/1/01	Amazon	Cleveland	11/1/00	10/31/01	CV	Tokyo IMAX	9/1/01	12/31/01
	Cape Town ISA	5/14/01	11/13/01		Edmonton Ody	10/9/98	10/31/01		Toronto OP	9/14/01	9/30/02
	Hibbing	6/1/01	9/16/01		Hague	2/1/01	10/31/01		Vancouver Imx	9/14/01	9/13/02
	Hong Kong	4/1/01	3/31/03		Sioux Falls	10/1/01	2/1/02		Winnipeg	9/14/01	9/13/02
	Kansas City Zoo	10/1/01	3/31/02		Vienna	7/6/01	10/11/01		Woodbridge FP	9/14/01	3/14/02
Alaska	Los Angeles CSC	9/1/01		Antarc	Monterrey Mex	9/6/01	9/5/02	CV	Aguascalientes	4/1/01	3/31/02
	Myrtle Beach	2/1/01	3/1/02		New Orleans	9/30/01	4/1/02		Bogota	3/29/01	9/10/01
	Regina	2/16/01	9/4/01		Oakland	1/1/01	12/1/02		Brussels	7/1/01	6/30/02
	San Diego RHF	10/5/01	3/31/02		Dallas Cmk	6/15/01	10/31/01		Fort Worth	10/1/00	10/1/03
	Taipei MCRC	1/1/01	12/31/01		New York Loews	5/1/00	12/31/01		Hampton	1/8/99	12/31/01
Alaska	Tampa MOSI	8/31/01	12/31/01	BP	Warsaw IT	4/27/01	9/30/01	Cyberwor	Kuala Lumpur NP	3/15/01	3/14/02
	Branson	5/1/99	3/14/02		Ankara	1/22/00			Rochester Cmk	1/1/01	6/30/02
	Brisbane WBS	4/5/01	4/30/02		Bristol	7/1/00	9/30/01		Saint Augustine	8/3/01	12/31/01
	Edmonton Ody	2/16/01	9/4/01		Charlotte	9/29/01	2/3/02		Saint Louis SC	5/1/01	9/2/01
	Houston MNS	5/24/01	10/25/01		Edmonton FP	10/1/01	12/31/01		San Jose	10/12/00	10/11/02
Alaska	Kyoto	3/21/98	2/28/02	BP	London SM	10/2/00	10/1/01	Cyberwor	Adelaide WBS	4/4/01	9/30/01
	Melbourne WBS	10/19/00	12/31/01		Montpellier Gau	5/1/00	12/31/01		Apple Valley Imx	4/7/01	10/5/03
	Memphis Pink	2/24/01	11/2/01		Mumbai	3/23/01	3/22/02		Auckland	4/4/01	12/31/01
	Phoenix	8/1/01	1/1/02		San Jose	5/4/00	5/3/03		Birmingham UK	9/29/01	9/28/02
	Saint Augustine	5/24/01	12/31/01		Toronto FP	4/12/01	9/30/01		Bochum NeUe	3/8/01	3/7/02
Alaska	Tampa MOSI	9/1/00	9/01	BP	Toronto OP	9/25/97	5/31/02		Bradford	3/1/01	2/28/02
	Vancouver Imx	5/4/01	10/31/01		Valencia Spn	9/1/01	8/31/02		Bristol	10/20/00	10/19/01

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
DIA	Dearborn	10/6/00	10/6/01	E3Dcc	Dearborn	8/1/01	12/31/01	GBR GC	Sudbury	9/4/01	1/6/02
	Edmonton FP	1/15/01	11/15/01		Goteborg	3/14/01	12/14/01		Taichung NMNS	1/1/01	12/31/01
	Fort Lauderdale	10/6/00	10/6/01		Honolulu Con	7/13/01	12/31/01		Vancouver Imx	5/4/01	9/01
	Frankfurt NeUe	3/8/01	3/7/02		Kagawa	3/14/01	10/31/01		Virginia Beach	1/15/00	
	Harrisburg	7/4/01	11/3/01		Kansas City Sci	5/1/00	12/01		Wash NMNH	10/27/99	
	Kaohsiung	6/29/01	6/20/02		King of Prussia UA	5/25/01	11/30/01		Woodridge Cmk	6/23/00	
	Kuwait City	12/25/00	12/24/01		London BFI	6/1/01	12/31/01		Wuerzburg	12/15/00	12/14/01
	London BFI	10/20/00	10/19/01		Madrid	10/00	10/01		Hastings	6/4/01	12/31/01
	London SM	10/20/00	10/19/01		Manchester UCI	8/3/01	6/30/02		Bandung	9/1/00	8/31/02
	Melbourne WBS	3/1/01	9/30/01		Munich	1/15/01	3/31/02		Calgary Imx	6/15/01	12/30/01
	Montpellier Gau	1/1/01	12/31/03		Newport	9/29/01	12/31/01		Fort Worth	8/17/01	3/15/02
	Oslo	11/29/00	11/29/01		Perth	12/00	12/31/01		Grand Canyon	11/1/99	2/28/02
	Perth	10/1/01	3/31/02		Singapore DC	6/1/01	12/31/01		Houston MNS	5/25/01	10/25/01
	Politiers Imax 3D	2/1/01	1/31/06		Strasbourg UGC	11/29/00	11/29/01		Karlshamn	9/1/00	9/1/01
	Providence Imx	6/22/01	10/5/03		Alamogordo	5/25/01	11/30/01		Milwaukee	9/30/01	6/13/02
	Rochester Cmk	4/4/01	12/31/01		Calgary SC	12/1/00	12/1/01		Mobile	6/1/01	9/30/01
	Sydney WBS	3/1/01	9/30/01		Copenhagen	12/1/00	12/1/01		Mumbai	8/15/01	8/14/02
	Tampa Cha	6/1/01	9/30/01		Karlshamn	6/1/01	12/31/01		Munich	4/2/01	4/1/02
	Toronto OSC	11/10/00	5/3/02		Kofu	6/1/01	12/31/01		Pitea	6/3/00	11/30/01
	Virginia Beach	11/24/00	9/30/01		Lubbock	6/1/01	10/31/01		Saint Louis Arch	12/1/00	9/4/01
	Winnipeg	3/26/01	9/26/01		Osaka Sci	6/00	12/31/01		San Jose	6/1/00	6/1/02
	Wuerzburg	12/15/00	12/14/01		Regina	5/21/01	12/31/01		Singapore DC	5/26/01	5/25/02
	Yokohama SC	3/3/01	3/23/02		Sakai	4/1/01	9/30/01		Syracuse	6/30/01	1/1/02
	Dayton	5/26/01	9/3/01		Stockholm	5/00	12/01		Taejon Earth	9/1/00	9/1/01
	Houston SCH	1/18/93	7/12/02		Tokyo ISEC	6/1/01	12/31/01		Wuerzburg	7/1/01	12/31/01
	Huntsville	1/1/00	12/31/01		Tondabayashi	4/18/01	10/1/01	GF	Austin	9/15/01	1/18/02
	KSC 1	7/21/85			Valencia Spn	12/1/00	11/30/01		Reno Fleisch	11/17/00	12/31/01
DIS	Birmingham UK	9/29/01	5/31/02	Everest	Amneville Gau	1/31/01	10/31/01		Sudbury	1/00	12/02
	Bristol	7/1/01	6/30/02		Berlin Disc	1/1/01	10/31/01	GN	Montreal FP	2/9/01	12/31/01
	Charlotte	6/16/01	9/28/01		Calgary Imx	6/11/01	9/11/01		Paris Geo	2/27/01	12/31/01
Dolphins	Houston SCH	7/30/94	7/12/02	Extreme	Charleston SC	6/28/01	9/27/01		Stockholm	9/00	12/31/01
	Huntsville	10/1/98	12/31/01		Dublin Reg	4/20/01	9/19/01	GP	Taipei AM	3/30/01	9/30/02
	Kitakyushu	4/1/01	3/31/02		Goteborg	4/21/01	10/20/01		Toronto FP	5/11/01	9/11/01
	Manchester UCI	11/10/00	11/9/01		Karlshamn	9/15/01	8/14/02	HaunCast	Chicago MSI	6/15/01	11/15/01
	Singapore SC	10/1/01	12/31/01		Karuizawa Sei	4/1/01			Cleveland	8/1/01	2/1/02
	Tampa MOSI	11/11/98			La Coruna	11/1/00	10/31/01		Hastings	9/17/01	3/16/02
	Apple Valley Imx	1/31/01	10/31/01		Malta	12/6/00	9/30/01	HB HC HCBTD HD HH	Adelaide WBS	9/20/01	8/31/02
	Barcelona	10/15/00	10/14/01		Manchester UCI	4/6/01	4/5/02		Auckland	9/11/01	3/11/02
	Copenhagen	5/1/01	10/31/01		Niagara	3/20/01	10/4/01		Berlin CS	4/5/01	10/31/01
	Edmonton Ody	5/1/01	10/31/01		Nyack Imx	6/22/01	10/11/01	Imagine IOTS	Berlin Disc	4/5/01	10/31/01
	Fort Lauderdale	4/16/01	10/6/01		Perth	11/1/00	10/31/01		Bradford	9/1/01	3/31/02
	Galveston	3/7/01	9/9/01		Sandton ISA	3/9/01	9/29/01		Brisbane WBS	9/13/01	8/31/02
	Glasgow	10/5/00	10/4/01		Sandton ISA	3/30/01	9/30/01	ITD	Bristol	8/17/01	12/31/01
	Hague	6/30/01	10/31/01		Vancouver Imx	2/23/01	9/01		Calgary FP	9/14/01	12/31/01
	Halifax	5/21/01	11/24/01		Vantaa	9/1/01	8/31/02		Chicago NP	2/23/01	12/31/01
	Hull	3/1/01	10/31/01		Vienna	7/6/01	10/11/01	HB HC HCBTD HD HH	Colorado Springs Cmk	2/23/01	12/31/01
	Laie	5/1/01	4/30/04		Austin	6/2/01	12/2/01		Edmonton FP	2/23/01	12/31/01
	Lisbon	8/1/01	7/31/02		Berlin CS	4/6/01	12/6/01		Galveston	9/9/01	10/31/01
	London BFI	4/1/01	9/30/01		Berlin Disc	5/2/00	10/01	Imagine IOTS	Halifax	9/21/01	12/31/01
	London ONT	9/8/00	10/31/01		Honolulu Con	8/18/00	8/17/02		Melbourne WBS	9/13/01	8/31/02
	Lucerne	11/1/00	10/31/01		Madrid	6/22/00	12/31/01		Montreal FP	2/23/01	12/31/01
	Madrid	3/15/00	3/14/02		Malta	12/6/00	12/7/02	HB HC HCBTD HD HH	Myrtle Beach	2/23/01	12/31/01
	Memphis Pink	11/4/00	9/3/01		Manchester UCI	11/10/00	11/30/01		New York Loews	2/23/01	12/31/01
	Montpellier Gau	11/1/00	10/31/01		Munich	4/12/99			Oslo	9/6/01	12/31/01
	Munich	1/1/01	10/31/01		Philadelphia	7/13/01	9/27/01	HB HC HCBTD HD HH	Sydney WBS	9/20/01	8/31/02
	Myrtle Beach	3/10/00	10/31/01		Regina	9/29/00	9/2/01		Woodbridge FP	2/23/01	12/31/01
	Niagara	10/1/01	2/28/02		Sacramento Imx	5/11/01	9/27/01		Toronto OSC	10/12/01	
	Nyack Imx	5/25/01	9/25/01		San Fran Loews	6/29/01	9/29/01	Imagine IOTS	Alamogordo	4/1/00	9/30/01
	Rochester MSC	11/3/00	10/31/01		Sandton ISA	6/22/01			San Simeon		
	San Fran Loews	6/1/01	9/3/01		Speyer Imax	5/1/00			Dallas Cmk	1/1/01	6/30/02
	Sandton ISA	3/9/01	12/8/01		Sydney WBS	2/16/01	9/1/01	Imagine IOTS	Brisbane WBS	7/5/01	12/31/01
	Speyer Dome	5/1/01	10/31/01		Vancouver Imx	5/4/01	9/01		Honolulu Con	5/1/00	2/28/02
	Stockholm	10/1/00	3/31/02		Vienna	1/26/01	10/11/01		Galveston	5/15/01	9/14/01
E3D	Tijuana	5/5/01	11/4/01	Galapago	Woodridge Cmk	8/3/01	10/3/01	ITD	Birmingham AL	9/1/01	1/18/02
	Victoria	3/9/01	9/27/01		Yellowstone	11/1/99	10/31/02		Buffalo Reg	12/15/99	12/31/01
	Amneville Gau	6/27/01	12/27/01		Addison Mar	6/23/00	12/31/01		Lincolnshire Reg	1/1/01	12/31/01
	Ankara	7/1/00			Apple Valley Imx	5/1/00	12/31/01		Nashville Reg	1/1/01	12/31/01
	Barcelona	5/11/00			Bochum NeUe	9/1/00	8/31/02		Pittsburgh	6/23/01	2/1/02
	Berlin Disc	2/26/99	12/31/01		Brussels	5/1/01	12/31/01		Rochester Cmk	3/1/01	3/1/02
	Bradford	5/1/01	12/31/01		Chattanooga	8/26/00	9/15/01		Seattle Dome	3/1/01	2/28/02
	Brisbane WBS	3/15/01	11/30/01		Columbus Mar	12/1/00	12/31/01		Shanghai Dome	9/1/01	8/31/02
	Calgary FP	9/15/01	12/31/01		Langley FP	6/1/01	5/31/02		Tampa Cha	8/17/01	12/31/01
	Chattanooga	9/15/01	11/13/01		Los Angeles CSC	11/5/99	9/14/01		Toronto OSC	1/28/00	10/31/01
	Cheshire Oaks	12/31/00			Regina	9/1/01	12/31/01		Tsuruga	7/1/01	9/30/01
	Colorado Springs Cmk	5/25/01	12/31/01		Sinsheim	3/10/01	3/9/02		Apple Valley Imx	7/15/00	12/31/01

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
JAC	Baltimore	10/6/00	10/5/02	LS	Chattanooga	5/3/96		MWH	Toronto OP	3/1/01	7/31/04
	Berlin Disc	6/1/01	5/31/02		Cedar Rapids	3/23/01	9/30/01		Woodridge Cmk	1/1/01	6/30/02
	Harrisburg	9/9/99			Dwingeloo	5/1/01	4/30/03		Atlanta FMNH	9/01	
	Kuwait City	12/25/00	12/24/01		Goteborg	10/21/01	4/20/02		Bochum NeUe	5/3/01	10/01
	Montpellier Gau	6/1/01	12/31/01		Hartford Crn	10/27/00	10/31/01		Hague	6/26/01	11/01
	New Rochelle Reg	1/1/01	12/31/01		Karlshamn	1/15/01	9/15/01		Munich	4/4/01	9/01
	Newport	9/14/01	8/31/02		Oklahoma City	6/9/01	10/31/01		Speyer Imax	4/11/01	9/01
	Providence Imx	10/7/00	10/6/03		Townsville	1/1/01	10/31/01	Niagara	Vienna	1/26/01	10/11/01
	Rochester Cmk	6/1/00	6/1/02		Vienna	7/6/01	10/11/01		Bandung	9/1/00	8/31/02
	Tampa Cha	3/15/01	3/1/02	LW	Albuquerque	5/5/01	11/4/01		Beijing	12/31/00	12/30/01
	Tulsa Cmk	6/1/00	6/30/02		Atlanta FMNH	9/20/01	12/31/01		Niagara	7/1/86	
	Atlanta FMNH	3/16/01	9/15/01		Birmingham AL	9/30/01	3/31/02		San Jose	6/1/00	6/1/02
	Birmingham AL	3/24/01	9/23/01		Mobile	9/20/01	12/31/01		Tianjin	1/1/01	12/31/01
	Boston MOS	6/15/01	11/14/01		Myrtle Beach	5/1/01	4/30/02	Nsync	Addison Mar	5/11/01	
	Calgary Imx	3/15/01	9/14/01		New York AMNH	4/14/01	4/30/02		Chicago NP	6/1/01	
	Cape Town ISA	5/14/01	11/13/01		Philadelphia	9/28/01	5/30/02		Columbus COSI	2/18/01	
	Charlotte	3/23/01	9/22/01		Phoenix	6/1/01	12/31/01		Dallas Cmk	3/2/01	9/2/01
	Chicago MSI	3/9/01	9/8/01		Roanoke	7/1/01	12/31/01		Dearborn	6/1/01	
	Cincinnati	3/9/01	9/8/01	MJTTM	Vancouver SW	6/30/01	6/30/02		Fort Lauderdale	3/23/01	
	Cleveland	3/9/01	9/8/01		Atlanta FMNH	3/30/01	9/30/01		Goteborg	5/4/01	
	Copenhagen	4/6/01	10/5/01		Baltimore	1/27/01	9/1/01		Hartford Crn	4/27/01	
	Detroit	5/15/01	11/14/01		Barcelona	5/3/01	5/2/02		Indianapolis CMI	6/1/01	
	Duluth	3/23/01	9/22/01		Dayton	2/2/01	10/2/01		Las Vegas Imx	7/13/01	
	Edmonton Ody	10/5/01	3/4/02		Hamaoka	4/11/01	9/24/01		Lincolnshire Reg	5/11/01	
	Fort Worth	3/9/01	9/8/01		Hastings	3/14/01	9/14/01		Los Angeles Univ	7/16/01	
	Hague	4/1/01	9/1/01		Karuizawa Sei	4/1/01			Memphis Muv	6/15/01	
	Harrisburg	5/31/01	11/30/01		London ONT	3/2/01	9/2/01		Rochester Cmk	6/15/01	
	Houston MNS	5/24/01	11/21/01	MOE	Malta	5/17/01	9/7/01		San Juan Mega	4/26/01	
	Hull	7/1/01	12/31/01		Philadelphia	2/2/01	9/29/01	OG OM OMATS OO	Santa Clara	3/23/01	
	Huntsville	5/26/01	9/5/01		Sandusky	5/6/01	10/28/01		Sioux Falls	6/15/01	
	Hutchinson	3/16/01	9/15/01		Shakopee	5/11/01	9/14/01		Spokane	6/15/01	
	Indianapolis CMI	3/16/01	9/15/01		Adelaide WBS	5/1/01	12/31/02		Sydney WBS	7/26/01	
	Jersey City	3/14/01	3/02		Amneville Gau	8/29/01	8/28/02		Tokyo IMAX	8/4/01	
	Kansas City Zoo	3/23/01	9/22/01		Bandung	9/1/00	8/31/02		Toronto FP	3/01	9/01
	Little Rock	3/24/01	9/23/01		Boston MOS	1/1/01	6/30/02		Tulsa Cmk	7/20/01	
	Los Angeles CSC	3/16/01	9/15/01		Cape Town ISA	3/5/01	2/28/03		Woodridge Cmk	5/24/01	
	Louisville	5/1/01	9/1/01		Corpus Christi	3/15/01	2/14/02		Gurnee	4/14/01	10/28/01
	Lubbock	4/13/01	10/12/01		Dearborn	9/1/01	12/31/02		Munich	8/31/01	12/31/01
L5	Miami Imx	3/15/01	9/14/01	MJTTM	Fort Worth	1/1/01	3/30/02	OrigLife RSATM	Montpellier Gau	8/31/00	9/30/01
	Milwaukee	3/30/01	9/29/01		Glasgow	2/9/01	9/7/01		Atlanta FMNH	5/25/01	11/25/01
	Montreal VP	4/26/01	10/25/01		Harrisburg	9/29/01	2/28/02		Dallas SP	5/25/01	
	Myrtle Beach	3/16/01	9/15/01		Houston MNS	10/26/01	3/6/02		Jersey City	9/4/01	4/3/02
	Norwalk	6/15/01	9/30/01		Indianapolis CMI	7/14/00	1/1/02		Los Angeles CSC	6/22/01	12/20/01
	Oklahoma City	3/11/01	10/15/01		Langley FP	3/1/01	12/31/02		Mexico City Pap	6/1/01	1/31/02
	Pensacola	3/10/01	9/9/01		Las Vegas Imx	12/1/00	8/31/02		Orlando SC	3/10/01	10/9/01
	Philadelphia	6/15/01	12/14/01		London ONT	6/1/01	11/30/01		Philadelphia	9/28/01	4/27/02
	Pittsburgh	4/7/01	10/12/01		Manchester UCI	11/10/00	12/31/01		Poitiers Imax	2/1/01	2/28/02
	Portland	3/16/01	9/15/01		Melbourne WBS	5/1/01	12/31/01		San Diego NHM	3/31/01	
	Quebec	3/1/01	9/1/01	MOF	Mumbai	3/23/01	3/22/02	RTW S&R	Tampa MOSI	5/01	11/15/01
	Regina	3/15/01	9/14/01		Munich	4/2/01	4/1/02		Valencia Spn	7/14/01	7/13/02
	Richmond SMV	6/9/01	10/19/01		Norwalk	1/1/01	12/31/02		Wash NMNH	9/12/00	11/13/02
	Rochester MSC	10/15/01	6/1/02		Oslo	3/20/01	9/19/01		Paris Geo	6/26/01	
	Saint Paul	6/14/01	12/13/01		Pitea	3/1/01	2/28/02		Bradford	9/1/01	10/15/01
	San Antonio 2D	3/16/01	9/15/01		Saint Augustine	8/1/01	12/31/01		Cathedral City	10/1/98	10/30/01
	San Diego RHF	3/16/01	9/3/01		San Jose	2/8/01	12/31/02		Colorado Springs Cmk	9/27/01	10/11/01
	San Jose	5/24/01	10/4/01		Sandton ISA	3/5/01	2/28/03		Duluth	8/31/01	10/31/01
	Shreveport	3/17/01	9/16/01		Shreveport	9/8/01	7/30/02		Fort Lauderdale	7/27/01	10/27/01
	Singapore SC	4/1/01	9/30/01		Strasbourg UGC	11/29/00	11/28/01		Pittsburgh	8/3/01	11/15/01
	Spokane	3/30/01	9/29/01	MOTM MTM	Sudbury	1/1/01	6/30/02	SAA	Rochester Cmk	9/6/01	9/20/01
	Syracuse	3/24/01	9/23/01		Vancouver Imx	12/00	1/30/02		Shreveport	9/29/01	10/6/01
	Taichung NMNS	8/15/01	8/14/02		Victoria	11/10/501			Victoria	5/4/01	9/23/01
	Tampa MOSI	5/25/01	11/15/01		Winnipeg	8/1/01	11/30/01		Warsaw IT	9/6/00	9/5/01
	Tempe Imx	9/28/01	3/27/02		Wuerzburg	4/16/01	12/31/01		Wash NMNH	10/5/01	1/31/02
	Toronto OP	3/15/01	9/14/02		Cedar Rapids	8/1/01	11/30/01		Woodridge Cmk	9/6/01	9/20/01
	Victoria	9/28/01	6/30/02		Huntsville	1/10/01	1/9/02		Santa Clara	3/1/01	10/1/01
	Vienna	4/6/01	10/11/01		Pensacola	11/8/96			Cathedral City	10/1/98	10/30/01
	Virginia Beach	9/1/01	3/1/03		Speyer Dome	1/1/01	10/31/01		Dallas Cmk	5/1/00	5/1/02
	Wash NMNH	3/8/01	9/7/01		Wash NASM	9/1/01	1/10/02		Munich	10/14/99	10/30/01
LB	Alamogordo	8/3/01	1/31/02		Berlin Disc	5/31/01	11/30/01		Quebec	4/1/00	3/31/02
	Baltimore	5/25/01	12/31/01		Addison Mar	9/1/00	9/1/01		Santa Clara	5/14/01	11/1/01
	Galveston	5/15/01	9/14/01		Houston SCH	6/28/97	12/31/01		Woodridge Cmk	5/1/01	5/1/02
	Miami Imx	10/1/01	9/30/04		Huntsville	10/1/01	2/28/02		Auckland	4/30/01	10/30/01
LB	Nyack Imx	2/1/01	5/1/04	MOF	King of Prussia UA	1/1/01	12/31/03	SAA	Boston MOS	2/16/01	3/02
	Sacramento Imx	7/1/01	10/1/04		Mississauga FP	4/6/01	8/31/02		Columbus COSI	6/16/01	6/16/02
	Apple Valley Imx	5/15/01	9/6/01		San Jose	5/4/00	5/3/03		Copenhagen	10/1/01	3/31/02

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
	Dallas SP	2/11/01	8/30/02		Richmond SMV	4/28/01	9/14/01		Tulsa Cmk	4/14/00	12/31/01
	Dearborn	6/22/01	10/31/01		Syracuse	9/1/97	6/30/02		Vancouver SW	10/1/01	1/1/02
	Denver MNH	9/21/01	3/31/02		Tempe Imx	7/15/01	11/15/01		Virginia Beach	1/8/99	12/31/01
	Houston MNS	2/10/01	9/2/01		Victoria	1/26/01	9/27/01		Warsaw IT	11/17/00	11/16/01
	Hull	10/5/01	10/4/02	T40	Baltimore	3/14/01	9/30/01		Winnipeg	5/1/01	9/30/01
	Kansas City Sci	4/21/01	9/27/01		Cathedral City	10/1/98	10/30/01	TTL	Wuerzburg	12/15/00	12/14/01
	Little Rock	9/22/01	3/21/02		Fort Worth	6/29/01	11/1/01		Las Palmas	7/1/01	6/30/02
	London BFI	10/19/01	4/18/02		Houston MNS	5/17/01	1/3/03	UGs	Toronto OSC	6/1/00	3/2/02
	Melbourne WBS	10/25/01	4/24/02		Norwalk	2/1/01	9/3/02		Alamogordo	5/25/01	1/30/02
	Milwaukee	6/8/01	11/8/01		Seattle PSC 1	3/1/01	9/4/01		Ankara	5/01	
	Munich	6/14/01	12/13/01	T90	Norwalk	11/20/98	12/31/03		Corsicana	9/1/01	1/30/02
	New York AMNH	2/10/01	9/24/01	TBAA	Oakland	7/1/00	12/31/01		Osaka Sun	9/6/01	1/6/02
	San Jose	10/4/01	10/3/02		San Jose	1/10/01	12/31/02		Oslo	12/00	12/31/01
	Sandy	8/24/01	8/23/02	TF	Corpus Christi	3/9/01	3/8/02		Sinsheim	4/7/00	
	Seattle PSC 1	9/4/01	12/31/01		Warner Robins	7/92		WABOS	Syracuse	9/1/01	5/30/02
	Sydney WBS	10/25/01	4/24/02		Wash NASM	7/1/76			Copenhagen	6/1/96	9/30/01
	Vienna	7/6/01	12/31/01	TR	Glasgow	2/9/01	10/9/01		Valencia Spn	5/1/00	5/31/03
SE	Birmingham AL	9/1/01	9/30/01	Trex	Shreveport	3/30/01	9/30/01	WAMnv	Montpellier Gau	3/21/01	4/23/02
	Hampton	2/12/01	10/31/01		Amneville Gau	3/28/01	3/27/02		Paris Geo	2/1/00	
	Monterrey Mex	6/1/01	12/1/01		Ankara	1/22/00		Whales	Xalapa	8/3/01	2/2/02
	Nagano Hot	7/1/01	9/16/01		Barcelona	10/99			Berlin Disc	7/16/01	1/31/02
	Sasebo	10/1/01	12/31/01		Bradford	4/5/99	12/31/01		Denver MNH	3/2/01	9/01
SFTGS	Toronto OSC	3/6/98	3/31/02		Bristol	4/6/01	4/5/02		Hartford Crn	7/15/01	12/31/01
	Adelaide WBS	6/20/01	12/19/01		Buford Reg	8/13/99	12/31/01		Hutchinson	5/25/01	11/25/01
	Alamogordo	10/1/01	3/7/02		Cape Town ISA	3/1/01	5/31/02		Indianapolis CMI	7/13/01	11/8/01
	Lehi	6/1/01	10/1/01		Cedar Rapids	3/16/01	6/30/02		Melbourne WBS	5/1/01	12/31/01
Solarmax	Copenhagen	9/15/00	12/23/01		Charleston SC	9/1/00	2/1/02		Menlyn ISA	3/30/01	9/30/01
	Denver MNH	7/1/01	2/28/02		Colorado Springs Cmk	9/10/00	12/31/01		Mobile	6/1/01	9/30/01
	Hong Kong	4/1/01	9/30/01		Edmonton Ody	7/1/01	10/4/01		Norwalk	1/1/01	12/31/02
	Jersey City	10/7/00	9/01		Halifax	5/1/00	10/31/01		Providence Imx	8/1/01	12/31/01
	Kansas City Zoo	1/13/01	9/30/01		Harrisburg	5/27/00	9/30/01	Wildfire	Columbus COSI	9/1/00	9/1/01
	Kofu	9/15/01	3/15/02		Ichikawa	10/30/01	3/28/02		Tempe Imx	5/18/01	10/31/01
	London SM	7/27/00	10/11/01		Karuizawa Sei	6/23/01	12/31/01	WOC	Osaka Sun	6/1/01	10/31/01
	Lubbock	9/14/01	9/13/02		Langley FP	11/8/00	2/12/02		Rochester Cmk	7/13/01	9/30/01
	Monterrey Mex	3/29/01	9/26/01		London SM	7/21/01	1/20/02	Wolves	Albuquerque	4/1/00	1/3/02
	Oakland	9/15/00	9/14/01		Menlyn ISA	10/6/00	4/30/02		Anchorage	5/14/00	5/20/04
	Oslo	3/1/01	12/31/01		Mississauga FP	6/22/01	2/12/02		Columbus COSI	2/01	9/1/01
	Sandy	7/14/01	6/1/02		Montpellier Gau	3/24/99	9/23/01		Dallas SP	5/1/00	9/01
	Sendai CSC	9/10/01	1/30/02		Montreal FP	12/14/00	2/12/02		Duluth	5/1/01	11/1/01
	Taipei AM	3/1/01	2/28/03		Munich	7/29/99	11/30/01		Saint Paul	10/1/00	9/1/01
	Tempe Imx	3/1/01	12/31/01		Nashville Reg	5/14/00	11/10/01		Yellowstone	6/1/01	
SOLOE	Bristol	4/1/00			Oslo	4/12/00	10/11/01	Yell	Hampton	4/6/01	10/5/01
SupeSpee	Alamogordo	4/1/01	9/30/01		Poitiers Solido	2/1/00	1/31/03		Indianapolis CMI	7/1/01	12/31/01
	Branson	3/23/01	1/6/02		Puebla	7/1/01	1/31/02		Lehi	8/15/01	11/15/01
	Dearborn	5/1/01	10/30/01		Shanghai 3D	9/1/01	8/31/02		Tianjin	1/1/01	12/31/01
	Kansas City Sci	6/9/01	10/15/01		Stockholm	2/1/01	7/31/02	ZC	Zion	5/24/94	
	Niagara	6/1/01	10/1/01		Tokyo IMAX	8/4/01	12/31/01				
	Puebla	5/15/01	11/15/01		Tsuruga	6/1/01	10/31/01				

September-October 2001 by Theater

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Addison Mar	Galapago	6/23/00	12/31/01	Anchorage	Wolves	5/14/00	5/20/04		HaunCast	9/11/01	3/11/02
	MTM	9/1/00	9/1/01	Ankara	AlienAdv	7/1/00	12/31/01		SAA	4/30/01	10/30/01
	Nsync	5/11/01			BP	1/22/00		Austin	Extreme	6/2/01	12/2/01
Adelaide WBS	AIWC	9/30/01	5/29/02		E3D	7/1/00			GF	9/15/01	1/18/02
	Cyberwor	4/4/01	9/30/01		Trex	1/22/00		Baltimore	AllAcces	4/6/01	9/30/01
	HaunCast	9/20/01	8/31/02		UGs	5/01			ITD	10/6/00	10/5/02
	MOE	5/1/01	12/31/02	Apple Valley Imx	AIWC	3/1/01	9/1/01		L5	5/25/01	12/31/01
	SFTGS	6/20/01	12/19/01		Cyberwor	4/7/01	10/5/03		MJTMM	1/27/01	9/1/01
Aguascalientes	CV	4/1/01	3/31/02		Dolphins	1/31/01	10/31/01		T40	3/14/01	9/30/01
Alamogordo	E3Dcc	5/25/01	11/30/01		Galapago	5/1/00	12/31/01	Bandung	GC	9/1/00	8/31/02
	HC	4/1/00	9/30/01		ITD	7/15/00	12/31/01		MOE	9/1/00	8/31/02
	L5	8/3/01	1/31/02		LB	5/15/01	9/6/01		Niagara	9/1/00	8/31/02
	SFTGS	10/1/01	3/7/02	Atlanta FMNH	JIAC	3/16/01	9/15/01	Bangkok	CDS	4/6/01	10/6/01
	SupeSpee	4/1/01	9/30/01		LW	9/20/01	12/31/01	Barcelona	CDS	5/4/01	5/5/02
	UGs	5/25/01	1/30/02		MJTMM	3/30/01	9/30/01		Dolphins	10/15/00	10/14/01
Albuquerque	LW	5/5/01	11/4/01		MWH	9/01			E3D	5/11/00	
	Wolves	4/1/00	1/3/02		OO	5/25/01	11/25/01		MJTMM	5/3/01	5/2/02
Amneville Gau	E3D	6/27/01	12/27/01	Auckland	AIWC	2/5/01	10/1/01		Trex	10/99	
	Everest	1/31/01	10/31/01		AlienAdv	11/1/00	11/1/01	Beijing	Niagara	12/31/00	12/30/01
	MOE	8/29/01	8/28/02		AllAcces	7/1/01	10/31/01	Berlin CS	AlienAdv	2/1/00	12/31/01
	Trex	3/28/01	3/27/02		Cyberwor	4/4/01	12/31/01		AllAcces	5/3/01	10/2/01

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Berlin Disc	Extreme	4/6/01	12/6/01	Chattanooga	E3D	9/15/01	11/13/01	Fort Worth	Nsync	3/23/01	
	HaunCast	4/5/01	10/31/01		Galapago	8/26/00	9/15/01		RSATM	7/27/01	10/27/01
	E3D	2/26/99	12/31/01		LB	5/3/96			CV	10/1/00	10/1/03
	Everest	1/1/01	10/31/01	Cheshire Oaks	E3D	12/31/00			GC	8/17/01	3/15/02
	Extreme	5/2/00	10/01	Chicago MSI	GP	6/15/01	11/15/01		JAC	3/9/01	9/8/01
Birmingham AL	HaunCast	4/5/01	10/31/01	Chicago NP	JAC	3/9/01	9/8/01	Frankfurt NeUe	MOE	1/1/01	3/30/02
	ITD	6/1/01	5/31/02		CTPA	9/14/01	9/13/02		T40	6/29/01	11/1/01
	MOTM	5/31/01	11/30/01		HaunCast	2/23/01	12/31/01		AllAcces	7/19/01	7/31/02
	Whales	7/16/01	1/31/02	Cincinnati	Nsync	6/1/01			Cyberwor	3/8/01	3/7/02
	IOTS	9/1/01	1/18/02		AIWC	8/24/01	2/1/02	Galveston	AllAcces	6/8/01	9/14/01
Birmingham UK	JAC	3/24/01	9/23/01		JAC	3/9/01	9/8/01		Dolphins	3/7/01	9/9/01
	LW	9/30/01	3/31/02	Cleveland	Amazon	11/1/00	10/31/01		HaunCast	9/9/01	10/31/01
	SE	9/1/01	9/30/01		GP	8/1/01	2/1/02		Imagine	5/15/01	9/14/01
	Cyberwor	9/29/01	9/28/02		JAC	3/9/01	9/8/01		L5	5/15/01	9/14/01
Bochum NeUe	DIS	9/29/01	5/31/02	Colorado Springs Cmk	AllAcces	8/3/01		Glasgow	Dolphins	10/5/00	10/4/01
	Cyberwor	3/8/01	3/7/02		11/15/01				MOE	2/9/01	9/7/01
	Galapago	9/1/00	8/31/02		CDS	8/31/01	12/31/01		TR	2/9/01	10/9/01
Bogota	MWH	5/3/01	10/01		E3D	5/25/01	12/31/01	Goteborg	E3D	3/14/01	12/14/01
	CV	3/29/01	9/10/01		HaunCast	2/23/01	12/31/01		Everest	4/21/01	10/20/01
Boksburg ISA	AEK	9/15/00	9/30/01		RSATM	9/27/01	10/11/01		LS	10/21/01	4/20/02
Boston MOS	JAC	6/15/01	11/14/01	Columbus COSI	Trex	9/10/00	12/31/01	Grand Canyon	Nsync	5/4/01	
	MOE	1/1/01	6/30/02		Nsync	2/18/01			GC	11/1/99	2/28/02
	SAA	2/16/01	3/02		SAA	6/16/01	6/16/02	Gurnee	OG	4/14/01	10/28/01
Bradford	Cyberwor	3/1/01	2/28/02		Wildfire	9/1/00	9/1/01		Amazon	2/1/01	10/31/01
	E3D	5/1/01	12/31/01		Wolves	2/01	9/1/01	Hague	Dolphins	6/30/01	10/31/01
Branson	HaunCast	9/1/01	3/31/02	Columbus Mar Copenhagen	Galapago	12/1/00	12/31/01		JAC	4/1/01	9/1/01
	RSATM	9/1/01	10/15/01		AllAcces	8/6/01	11/11/01		MWH	6/26/01	11/01
	Trex	4/5/99	12/31/01		Dolphins	5/1/01	10/31/01	Halifax	Dolphins	5/21/01	11/24/01
	Africa	4/15/01	12/31/01		E3Dcc	12/1/00	12/1/01		HaunCast	9/21/01	12/31/01
	Alaska	5/1/99	3/14/02		JAC	4/6/01	10/5/01	Hamaoka	Trex	5/1/00	10/31/01
Brisbane WBS	Supespee	3/23/01	1/6/02	Corpus Christi	SAA	10/1/01	3/31/02		MJTMM	4/11/01	9/24/01
	AIWC	9/30/01	5/29/02		Solarmax	9/15/00	12/23/01	Hampton	AIWC	7/15/01	1/14/02
	Alaska	4/5/01	4/30/02		WABOS	6/1/96	9/30/01		CV	1/8/99	12/31/01
	AlienAdv	5/16/00	12/31/01		MOE	3/15/01	2/14/02		SE	2/12/01	10/31/01
	E3D	3/15/01	11/30/01	Corsicana	TF	3/9/01	3/8/02	Harrisburg	Yell	4/6/01	10/5/01
Bristol	HaunCast	9/13/01	8/13/02		UGs	9/1/01	1/30/02		Cyberwor	7/4/01	11/3/01
	HH	7/5/01	12/31/01		ATSOT	6/15/01	10/31/01		ITD	9/9/99	
	BP	7/1/00	9/30/01		CTPA	9/14/01	9/13/02		JAC	5/31/01	11/30/01
	Cyberwor	10/20/00	10/19/01		HD	1/1/01	6/30/02		MOE	9/29/01	2/28/02
Brussels	DIS	7/1/01	6/30/02	Dallas SP	Nsync	3/2/01	9/2/01	Hartford Crn	Trex	5/27/00	9/30/01
	HaunCast	8/17/01	12/31/01		S&R	5/1/00	5/1/02		LS	10/27/00	10/31/01
	SOLOE	4/1/00			OO	5/25/01			Nsync	4/27/01	
	Trex	4/6/01	4/5/02		SAA	2/11/01	8/30/02		Whales	7/15/01	12/31/01
	AllAcces	9/1/01	12/31/01	Dayton	Wolves	5/1/00	9/01	Hastings	GBR	6/4/01	12/31/01
Buffalo Reg	CTPA	9/1/01	8/31/02		DIA	5/26/01	9/3/01		GP	9/17/01	3/16/02
	CV	7/1/01	6/30/02		MJTMM	2/2/01	10/2/01	Hibbing	MJTMM	3/14/01	9/14/01
	Galapago	5/1/01	12/31/01	Dearborn	Cyberwor	10/6/00	10/6/01		AJ	6/1/01	9/16/01
	IOTS	12/15/99	12/31/01		E3D	8/1/01	12/31/01	Hong Kong	AJ	4/1/01	3/31/03
	Trex	8/13/99	12/31/01		MOE	9/1/01	12/31/02		CDS	4/1/01	11/30/01
Buford Reg	E3D	9/15/01	12/31/01	Denver MNH	Nsync	6/1/01		Honolulu Con	Solarmax	4/1/01	9/30/01
	HaunCast	9/14/01	12/31/01		SAA	6/22/01	10/31/01		AllAcces	7/1/01	9/30/01
	CTPA	9/14/01	9/13/02		Supespee	5/1/01	10/30/01		E3D	7/13/01	12/31/01
Calgary Imx	Everest	6/11/01	9/11/01		SAA	9/21/01	3/31/02		Extreme	8/18/00	8/17/02
	GC	6/15/01	12/30/01		Solarmax	7/1/01	2/28/02	Houston MNS	HH	5/1/00	2/28/02
	JAC	3/15/01	9/14/01	Detroit	Whales	3/2/01	9/01		Africa	5/24/01	10/25/01
Calgary SC	E3Dcc	12/1/00	12/1/01		JAC	5/15/01	11/14/01		Alaska	5/24/01	10/25/01
	AIWC	10/13/00	9/1/01		AEK	1/1/01	12/31/01		GC	5/25/01	10/25/01
Cape Town ISA	AJ	5/14/01	11/13/01	Dublin Reg	Everest	4/20/01	9/19/01		JAC	5/24/01	11/21/01
	JAC	5/14/01	11/13/01		JAC	3/23/01	9/22/01	Houston SCH	MOE	10/26/01	3/6/02
	MOE	3/5/01	2/28/03	Duluth	RSATM	8/31/01	10/31/01		SAA	2/10/01	9/2/01
	Trex	3/1/01	5/31/02		Wolves	5/1/01	11/1/01		T40	5/17/01	1/3/03
	AIWC	5/18/00	9/10/01	Dwingeloo	LS	5/1/01	4/30/03		DIA	1/18/93	7/12/02
Cathedral City	RSATM	10/1/98	10/30/01		BP	10/1/01	12/31/01		DIS	7/30/94	7/12/02
	S&R	10/1/98	10/30/01	Edmonton FP	CTPA	9/14/01	3/14/02	Hull	MTM	6/28/97	12/31/01
	T40	10/1/98	10/30/01		Cyberwor	1/15/01	11/15/01		Dolphins	3/1/01	10/31/01
	LS	3/23/01	9/30/01		HaunCast	2/23/01	12/31/01	Huntsville	JAC	7/1/01	12/31/01
	MOF	8/1/01	11/30/01	Edmonton Ody	Alaska	2/16/01	9/4/01		SAA	10/5/01	10/4/02
Cedar Rapids	Trex	3/16/01	6/30/02		Amazon	10/9/98	10/31/01		DIA	1/1/00	12/31/01
	AllAcces	6/1/01	9/13/01		Dolphins	5/1/01	10/31/01		DIS	10/1/98	12/31/01
Charleston SC	CDS	4/1/01	9/30/01	Fargo	JAC	10/5/01	3/4/02		JAC	5/26/01	9/5/01
	Everest	6/28/01	9/27/01		Trex	7/1/01	10/4/01		MOF	1/10/01	1/9/02
	Trex	9/1/00	2/1/02	Fort Lauderdale	AlienAdv	5/1/00	12/31/01	Hutchinson	MTM	10/1/01	2/28/02
Charlotte	BP	9/29/01	2/3/02		AllAcces	5/25/01	12/21/01		JAC	3/16/01	9/15/01
	DIS	6/16/01	9/28/01		Cyberwor	10/6/00	10/6/01		Whales	5/25/01	11/25/01
	JAC	3/23/01	9/22/01		Dolphins	4/16/01	10/6/01	Ichikawa	Trex	10/30/01	3/28/02

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Indianapolis CMI	JIAC	3/16/01	9/15/01	Los Angeles Univ	AIWC	5/24/01		Myrtle Beach	Trex	7/29/99	11/30/01
	MOE	7/14/00	1/1/02		CTPA	9/14/01	9/13/02		AJ	2/1/01	3/1/02
	Nsync	6/1/01			Nsync	7/16/01			AlienAdv	6/1/01	12/31/01
	Whales	7/13/01	11/8/01		JIAC	5/1/01	9/1/01		Dolphins	3/10/00	10/31/01
	Yell	7/1/01	12/31/01		Africa	8/10/01	10/11/01		HaunCast	2/23/01	12/31/01
Indianapolis WR Jersey City	Closed	1/15/01	11/01	Louisville Lubbock	E3Dcc	6/1/01	10/31/01	Nagano Hot Nashville Reg	JIAC	3/16/01	9/15/01
	Africa	10/7/00			JIAC	4/13/01	10/12/01		LW	5/1/01	4/30/02
	CDS	4/4/01	9/3/01		Solarmax	9/14/01	9/13/02		SE	7/1/01	9/16/01
	JIAC	3/14/01	3/02		Dolphins	11/1/00	10/31/01		IOTS	1/1/01	12/31/01
	OO	9/4/01	4/3/02		Dolphins	3/15/00	3/14/02		Trex	5/14/00	11/10/01
Kagawa	Solarmax	10/7/00	9/01	Lucerne Madrid	E3D	10/00	10/01	New Orleans New Rochelle Reg	Antarc	9/30/01	4/1/02
	E3D	3/14/01	10/31/01		Extreme	6/22/00	12/31/01		ITD	1/1/01	12/31/01
	AlienAdv	6/1/00	11/1/01		Africa	2/01	2/27/02		LW	4/14/01	4/30/02
	E3D	5/1/00	12/01		Everest	12/6/00	9/30/01		SAA	2/10/01	9/24/01
	SAA	4/21/01	9/27/01		Extreme	12/6/00	12/7/02	New York Loews	ATSOT	5/1/00	12/31/01
Kansas City Sci	Supespee	6/9/01	10/15/01	Manchester UCI	MJTMM	5/17/01	9/7/01		CTPA	9/14/01	9/13/02
	AJ	10/1/01	3/31/02		DIS	11/10/00	11/9/01		HaunCast	2/23/01	12/31/01
	CTPA	6/9/01			E3D	8/3/01	6/30/02		AllAcces	10/26/01	12/31/01
	JIAC	3/23/01	9/22/01		Everest	4/6/01	4/5/02		E3D	9/29/01	12/31/01
	Solarmax	1/13/01	9/30/01		Extreme	11/10/00	11/30/01	Newport	ITD	9/14/01	8/31/02
Kaohsiung	CDS	1/3/01	9/30/01	Melbourne WBS	MOE	11/10/00	12/31/01		Dolphins	10/1/01	2/28/02
	Cyberwor	6/29/01	6/20/02		Alaska	10/19/00	12/31/01		Everest	3/20/01	10/4/01
	E3Dcc	6/1/01	12/31/01		Cyberwor	3/1/01	9/30/01		Niagara	7/1/86	
	Everest	9/15/01	8/14/02		HaunCast	9/13/01	8/31/02		Supespee	6/1/01	10/1/01
	GC	9/1/00	9/1/01		MOE	5/1/01	12/31/01	Norwalk	AllAcces	7/1/01	9/2/01
Karlshamn	LS	1/15/01	9/15/01	Memphis Muv Memphis Pink	SAA	10/25/01	4/24/02		CTPA	10/5/01	1/17/02
	Everest	4/1/01			Whales	5/1/01	12/31/01		JIAC	6/15/01	9/30/01
	MJTMM	4/1/01			Nsync	6/15/01			MOE	1/1/01	12/31/02
	Trex	6/23/01	12/31/01		AIWC	6/30/01	3/1/02		T40	2/1/01	9/3/02
	E3D	5/25/01	11/30/01		Alaska	2/24/01	11/2/01		T90	11/20/98	12/31/03
Kitakyushu Kofu	MTM	1/1/01	12/31/03	Menlyn ISA	Dolphins	11/4/00	9/3/01	Nyack Imx	Whales	1/1/01	12/31/02
	DIS	4/1/01	3/31/02		Africa	3/9/01	9/30/01		CDS	6/22/01	9/30/01
	E3Dcc	6/1/01	12/31/01		Trex	10/6/00	4/30/02		CTPA	9/14/01	9/13/02
	Solarmax	9/15/01	3/15/02		Whales	3/30/01	9/30/01		Dolphins	5/25/01	9/25/01
					AllAcces	8/23/01	12/16/01		Everest	6/22/01	10/11/01
KSC 1 Kuala Lumpur NP Kuwait City	DIA	7/21/85		Mexico City Pap	OO	6/1/01	1/31/02	Oakland	L5	2/1/01	5/1/04
	CV	3/15/01	3/14/02		JIAC	3/15/01	9/14/01		Antarc	1/1/01	12/1/02
	Africa	12/25/00	12/24/01		L5	10/1/01	9/30/04		Solarmax	9/15/00	9/14/01
	Cyberwor	12/25/00	12/24/01		GC	9/30/01	6/13/02		TBAA	7/1/00	12/31/01
	ITD	12/25/00	12/24/01	Milwaukee	JIAC	3/30/01	9/29/01	Oklahoma City	JIAC	3/11/01	10/15/01
Kyoto	Alaska	3/21/98	2/28/02		SAA	6/8/01	11/8/01		LS	6/9/01	10/31/01
	Everest	11/1/00	10/31/01		MTM	4/6/01	8/31/02		AIWC	8/1/01	2/1/02
	Dolphins	5/1/01	4/30/04		Trex	6/22/01	2/12/02		CTPA	6/30/01	12/31/01
	CTPA	9/14/01	3/14/02	Mississauga FP	GC	6/1/01	9/30/01		OO	3/10/01	10/9/01
La Coruna Laie Langley FP	Galapago	6/1/01	5/31/02		LW	9/20/01	12/31/01	Orlando SC Osaka Sci Osaka Sun	E3Dcc	6/00	12/31/01
	MOE	3/1/01	12/31/02		Whales	6/1/01	9/30/01		UGs	9/6/01	1/6/02
	Trex	11/8/00	2/12/02		Antarc	9/6/01	9/5/02		WOC	6/1/01	10/31/01
	TTL	7/1/01	6/30/02		SE	6/1/01	12/1/01		Cyberwor	11/29/00	11/29/01
	AIWC	9/6/01	12/31/01	Monterrey Mex	Solarmax	3/29/01	9/26/01		HaunCast	9/6/01	12/31/01
Las Palmas Las Vegas Imx	AllAcces	4/6/01	4/5/04		AEK	6/13/01	6/12/02	Oslo	MOE	3/20/01	9/19/01
	MOE	12/1/00	8/31/02		BP	5/1/00	12/31/01		Solarmax	3/1/01	12/31/01
	Nsync	7/13/01			Cyberwor	1/1/01	12/31/03		Trex	4/12/00	10/11/01
	SFTGS	6/1/01	10/1/01		Dolphins	11/1/00	10/31/01		UGs	12/00	12/31/01
	Yell	8/15/01	11/15/01	Montpellier Gau	ITD	6/1/01	12/31/01	Oulu Paris Geo	AEK	5/1/01	4/30/02
Lehi	IOTS	1/1/01	12/31/01		OMATS	8/31/00	9/30/01		GN	2/27/01	12/31/01
	Nsync	5/11/01			Trex	3/24/99	9/23/01		OrigLife	6/26/01	
	Dolphins	8/1/01	7/31/02		WAMnv	3/21/01	4/23/02		WAMnv	2/1/00	
	JIAC	3/24/01	9/23/01	Montreal FP	CTPA	9/14/01	4/1/02	Pensacola	JIAC	3/10/01	9/9/01
Lisbon	SAA	9/22/01	3/21/02		GN	2/9/01	12/31/01		MOF	11/8/96	
	AIWC	5/1/01	11/25/01		HaunCast	2/23/01	12/31/01		AlienAdv	3/15/01	12/31/01
	AllAcces	7/5/01	9/30/01		Trex	12/14/00	2/12/02		Cyberwor	10/1/01	3/31/02
	Cyberwor	10/20/00	10/19/01	Montreal VP Mumbai	JIAC	4/26/01	10/25/01	Perth	E3D	12/00	12/31/01
Little Rock	Dolphins	4/1/01	9/30/01		AEK	3/23/01	3/22/02		Everest	11/1/00	10/31/01
	E3D	6/1/01	12/31/01		BP	3/23/01	3/22/02		CDS	4/5/01	9/27/01
	SAA	10/19/01	4/18/02		GC	8/15/01	8/14/02		Extreme	7/13/01	9/27/01
	CTPA	9/14/01	9/13/02		MOE	3/23/01	3/22/02	Philadelphia	JIAC	6/15/01	12/14/01
London BFI	Dolphins	9/8/00	10/31/01	Munich	AIWC	9/4/00	9/1/01		LW	9/28/01	5/30/02
	MJTMM	3/2/01	9/2/01		Dolphins	1/1/01	10/31/01		MJTMM	2/2/01	9/29/01
	MOE	6/1/01	11/30/01		E3D	1/15/01	3/31/02		OO	9/28/01	4/27/02
	BP	10/2/00	10/1/01		Extreme	4/12/99			Alaska	8/1/01	1/1/02
	Cyberwor	10/20/00	10/19/01	Montreal VP Mumbai	GC	4/2/01	4/1/02	Phoenix	LW	6/1/01	12/31/01
London SM	Solarmax	7/27/00	10/11/01		MOE	4/2/01	4/1/02		GC	6/3/00	11/30/01
	Trex	7/21/01	1/20/02		MWH	4/4/01	9/01		MOE	3/1/01	2/28/02
	AJ	9/1/01			OM	8/31/01	12/31/01	Pitea	AllAcces	8/3/01	11/15/01
	Galapago	11/5/99	9/14/01		S&R	10/14/99	11/30/01		IOTS	6/23/01	2/1/02
Los Angeles CSC	JIAC	3/16/01	9/15/01	Los Angeles Univ	SAA	6/14/01	12/13/01		JIAC	4/7/01	10/12/01
	OO	6/22/01	12/20/01								

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
	RSATM	8/3/01	11/15/01		Extreme	6/22/01			JAC	5/25/01	11/15/01
Poitiers 870 3D	AlienAdv	2/1/00	2/1/02		MOE	3/5/01	2/28/03	Tempe Imx	OO	5/01	11/15/01
Poitiers Imax	OO	2/1/01	2/28/02	Sandusky	MJTTM	5/6/01	10/28/01	JAC	9/28/01	3/27/02	
Poitiers Imax 3D	Cyberwor	2/1/01	1/31/06	Sandy	SAA	8/24/01	8/23/02	Solarmax	3/1/01	12/31/01	
Poitiers Solido	Trex	2/1/00	1/31/03		Solarmax	7/14/01	6/1/02	Supespee	7/15/01	11/15/01	
Portland	AIWC	5/24/01	10/1/01	Santa Clara	Nsync	3/23/01		Wildfire	5/18/01	10/31/01	
	JAC	3/16/01	9/15/01		RTW	3/1/01	10/1/01	Tianjin	Niagara	1/1/01	12/31/01
Providence Imx	CDS	8/3/01	12/3/01	Sasebo	S&R	5/14/01	11/1/01	Yell	1/1/01	12/31/01	
	Cyberwor	6/22/01	10/5/03	Seattle Dome	SE	10/1/01	12/31/01	Tijuana	AllAcces	8/18/01	10/31/01
	ITD	10/7/00	10/6/03	Seattle PSC 1	IOTS	3/1/01	2/28/02	Dolphins	5/5/01	11/4/01	
	Whales	8/1/01	12/31/01		AllAcces	5/4/01	9/6/01	AIWC	7/7/01	9/30/01	
Puebla	AllAcces	8/10/01	11/30/01		SAA	9/4/01	12/31/01	ChanJian	10/27/01	11/11/01	
	Supespee	5/15/01	11/15/01		T40	3/1/01	9/4/01	CDS	7/7/01	10/31/01	
	Trex	7/1/01	1/31/02	Seattle PSC 2	CDS	4/6/01	10/31/01	CTPA	9/1/01	12/31/01	
Quebec	AIWC	6/19/01	10/18/01	Sendai CSC	Solarmax	9/10/01	1/30/02	Nsync	8/4/01		
	JAC	3/1/01	9/1/01	Shakopee	MJTTM	5/11/01	9/14/01	Trex	8/4/01	12/31/01	
	S&R	4/1/00	3/31/02	Shanghai 3D	Trex	9/1/01	8/31/02	Tokyo ISEC	E3Dcc	6/1/01	12/31/01
Regina	AIWC	9/4/01	3/3/02	Shanghai Dome	IOTS	9/1/01	8/31/02	Tondabayashi	E3Dcc	4/18/01	10/1/01
	AJ	2/16/01	9/4/01	Shreveport	JAC	3/17/01	9/16/01	Toronto FP	BP	4/12/01	9/30/01
	E3Dcc	5/21/01	12/31/01		MOE	9/8/01	7/30/02	GN	5/11/01	9/11/01	
	Extreme	9/29/00	9/2/01		RSATM	9/29/01	10/6/01	Nsync	3/01	9/01	
	Galapago	9/1/01	12/31/01	Singapore DC	TR	3/30/01	9/30/01	Toronto OP	AllAcces	4/6/01	10/6/01
	JAC	3/15/01	9/14/01		E3D	6/1/01	12/31/01	BP	9/25/97	5/31/02	
Reno Fleisch	GF	11/17/00	12/31/01		GC	5/26/01	5/25/02	CTPA	9/14/01	9/30/02	
Richmond SMV	CTPA	9/15/01	12/31/01	Singapore SC	CTPA	8/1/01	12/31/01	JAC	3/15/01	9/14/02	
	JAC	6/9/01	10/19/01		DIS	10/1/01	12/31/01	MTM	3/1/01	7/31/04	
	Supespee	4/28/01	9/14/01	Sinsheim	JAC	4/1/01	9/30/01	CDS	6/23/01		
Roanoke	LW	7/1/01	12/31/01		Galapago	3/10/01	3/9/02	Toronto OSC	Cyberwor	11/10/00	5/3/02
Rochester Cmk	AllAcces	8/3/01	11/15/01		UGs	4/7/00		HB	10/12/01		
	CV	1/1/01	6/30/02	Sioux Falls	Amazon	10/1/01	2/1/02	IOTS	1/28/00	10/31/01	
	Cyberwor	4/4/01	12/31/01		Nsync	6/15/01		SE	3/6/98	3/31/02	
	IOTS	3/1/01	3/1/02	Speyer Dome	Dolphins	5/1/01	10/31/01	TTL	6/1/00	3/2/02	
	ITD	6/1/00	6/1/02		MOF	1/1/01	10/31/01	Townsville	LS	1/1/01	10/31/01
	Nsync	6/15/01		Speyer Imax	AIWC	7/15/01	1/14/02	Tsuruga	ChanJian	10/1/01	12/31/01
	RSATM	9/6/01	9/20/01		Extreme	5/1/00		IOTS	7/1/01	9/30/01	
	WOC	7/13/01	9/30/01	Spokane	MWH	4/11/01	9/01	Trex	6/1/01	10/31/01	
Rochester MSC	Dolphins	11/3/00	10/31/01		JAC	3/30/01	9/29/01	Tulsa Cmk	AlienAdv	5/18/01	12/31/01
	JAC	10/15/01	6/1/02		Nsync	6/15/01		AllAcces	8/3/01	11/15/01	
Sacramento Imx	AIWC	5/17/01	10/4/01	Stockholm	Dolphins	10/1/00	3/31/02	ITD	6/1/00	6/30/02	
	CDS	7/6/01	11/30/01		E3Dcc	5/00	12/01	Nsync	7/20/01		
	Extreme	5/11/01	9/27/01		GN	9/00	12/31/01	Trex	4/14/00	12/31/01	
	L5	7/1/01	10/1/04	Strasbourg UGC	Trex	2/1/01	7/31/02	Valencia Spn	BP	9/1/01	8/31/02
Saint Augustine	Alaska	5/24/01	12/31/01		Africa	11/29/00	11/28/01	E3Dcc	12/1/00	11/30/01	
	AllAcces	7/20/01	9/3/01		E3D	11/29/00	11/28/01	OO	7/14/01	7/13/02	
	CV	8/3/01	12/31/01		MOE	11/29/00	11/28/01	WABOS	5/1/00	5/31/03	
	MOE	8/1/01	12/31/01	Sudbury	AIWC	9/4/01	10/7/02	AIWC	2/23/01	9/01	
Saint Louis Arch	GC	12/1/00	9/4/01		AllAcces	7/15/01	12/31/01	Alaska	5/4/01	10/31/01	
Saint Louis SC	CV	5/1/01	9/2/01		CDS	5/5/01	9/8/01	CTPA	9/14/01	9/13/02	
Saint Paul	JAC	6/14/01	12/13/01		Galapago	9/4/01	1/6/02	Everest	2/23/01	9/01	
	Wolves	10/1/00	9/1/01		GF	1/00	12/02	Extreme	5/4/01	9/01	
Sakai	E3Dcc	4/1/01	9/30/01		MOE	1/1/01	6/30/02	Galapago	5/4/01	9/01	
San Antonio 2D	Africa	9/7/01	11/7/01	Sydney WBS	AlienAdv	11/00	11/01	MOE	12/00	1/30/02	
	JAC	3/16/01	9/15/01		Cyberwor	3/1/01	9/30/01	ChanJian	2/01	10/01	
San Diego NHM	OO	3/31/01			Extreme	2/16/01	9/1/01	LW	6/30/01	6/30/02	
San Diego RHF	AJ	10/5/01	3/31/02		HaunCast	9/20/01	8/31/02	Trex	10/1/01	1/1/02	
	CTPA	6/22/01	12/31/01		Nsync	7/26/01		Everest	9/1/01	8/31/02	
	JAC	3/16/01	9/3/01	Syracuse	SAA	10/25/01	4/24/02	Alaska	6/1/01	1/18/02	
San Fran Loews	Dolphins	6/1/01	9/3/01		GC	6/30/01	1/1/02	BP	9/28/01	1/19/02	
	Extreme	6/29/01	9/29/01		JAC	3/24/01	9/23/01	Dolphins	3/9/01	9/27/01	
San Jose	AIWC	5/19/00	9/1/01		Supespee	9/1/97	6/30/02	JAC	9/28/01	6/30/02	
	BP	5/4/00	5/3/03		UGs	9/1/01	5/30/02	MOE	11/10/501		
	CV	10/12/00	10/11/02	Taejon Earth	AlienAdv	3/1/01	3/3/02	RSATM	5/4/01	9/23/01	
	GC	6/1/00	6/1/02		GC	9/1/00	9/1/01	Supespee	1/26/01	9/27/01	
	JAC	5/24/01	10/4/01	Taichung NMNS	Galapago	1/1/01	12/31/01	AIWC	4/6/01	10/11/01	
	MOE	2/8/01	12/31/02		JAC	8/15/01	8/14/02	AllAcces	7/6/01	10/11/01	
	MTM	5/4/00	5/3/03	Taipei AM	CTPA	7/5/01	6/30/02	Amazon	7/6/01	10/11/01	
	Niagara	6/1/00	6/1/02		GN	3/30/01	9/30/02	BP	12/8/00	12/31/01	
	SAA	10/4/01	10/3/02		Solarmax	3/1/01	2/28/03	Everest	7/6/01	10/11/01	
	TBAA	1/10/01	12/31/02	Taipei MCRC	AJ	1/1/01	12/31/01	Extreme	1/26/01	10/11/01	
San Juan Mega	Nsync	4/26/01		Tampa Cha	Cyberwor	6/1/01	9/30/01	JAC	4/6/01	10/11/01	
San Simeon	HCBTD				IOTS	8/17/01	12/31/01	LS	7/6/01	10/11/01	
Sandton ISA	AIWC	9/16/01	2/1/02	Tampa MOSI	ITD	3/15/01	3/1/02	MWH	1/26/01	10/11/01	
	Dolphins	3/9/01	12/8/01		AJ	8/31/01	12/31/01	SAA	7/6/01	12/31/01	
	Everest	3/9/01	9/29/01		Alaska	9/1/00	9/01	Virginia Beach	Cyberwor	11/24/00	9/30/01
	Everest	3/30/01	9/30/01		DIS	11/11/98		Galapago	1/15/00		

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Warner Robins Warsaw IT	JAC	9/1/01	3/1/03	Winnipeg	OO	9/12/00	11/13/02	Wuerzburg	Cyberwor	12/15/00	12/14/01
	Trex	1/8/99	12/31/01		RSATM	10/5/01	1/31/02		Galapago	12/15/00	12/14/01
	TF	7/92			CTPA	9/14/01	9/13/02		GC	7/1/01	12/31/01
	AEK	9/7/00	3/7/02		Cyberwor	3/26/01	9/26/01		MOE	4/16/01	12/31/01
	ATSOT	4/27/01	9/30/01		MOE	8/1/01	11/30/01		Trex	12/15/00	12/14/01
Wash NASM	BP	9/7/00	9/7/01	Woodbridge FP	Trex	5/1/01	9/30/01	Xalapa Yellowstone	WAMnv	8/3/01	2/2/02
	RSATM	9/6/00	9/5/01		CTPA	9/14/01	3/14/02		Extreme	11/1/99	10/31/02
	Trex	11/17/00	11/16/01		HaunCast	2/23/01	12/31/01		Wolves	6/1/01	
	AIWC	6/1/01	10/1/01		Extreme	8/3/01	10/3/01		Cyberwor	3/3/01	3/23/02
	MOF	9/1/01	1/10/02		Galapago	6/23/00			ZC	5/24/94	
Wash NMNH	TF	7/1/76		Woodridge Cmk	MTM	1/1/01	6/30/02				
	AllAcces	4/6/01	9/30/01		Nsync	5/24/01					
	Galapago	10/27/99			RSATM	9/6/01	9/20/01				
	JAC	3/8/01	9/7/01		S&R	5/1/01	5/1/02				

Key to Film Abbreviations

Film	Title	Year	Dist	Film	Title	Year	Dist
AEK	Africa's Elephant Kingdom	1998	IMAX	OM	Ocean Men	2001	nWP
Africa	Africa: the Serengeti	1994	HMNS	OMATS	Old Man and the Sea, The	1999	PPB
AIWC	Adventures in Wild California	2000	MFF	OO	Ocean Oasis	2000	SFI
AJ	Amazing Journeys	1999	HMNS	OrigLife	Origins of Life	2001	GEO
Alaska	Alaska: Spirit of the Wild	1997	HMNS	RSATM	Rolling Stones At the Max	1991	IMAX
AlienAdv	Alien Adventure	1999	3D nWP	RTW	Race the Wind	1989	IMAX
AllAcces	All Access	2001	IMAX	S&R	Siegfried and Roy: The Magic Box	1999	3D IMAX
Amazon	Amazon	1997	MFF	SAA	Shackleton's Antarctic Adventure	2001	NOVA
Antarc	Antarctica	1991	MSI	SE	Special Effects	1996	IMAX
ATSOT	Across the Sea of Time	1995	3D SPC	SFTGS	Search for the Great Sharks	1992	SMM
BP	Blue Planet	1990	IMAX	Solarmax	Solarmax	2000	MSI
CDS	Cirque du Soleil: Journey of Man	1999	3D SPC	SOLOE	Secret of Life on Earth	1996	IMAX
ChanJian	Chang Jiang: The Great River of China	1999	DTI	Supespee	Super Speedway	1997	SLC
CTPA	China: The Panda Adventure	2001	IMAX	T40	Titanica (short)	1992	IMAX
CV	Cosmic Voyage	1996	IMAX	T90	Titanica (long)	1992	IMAX
Cyberwor	Cyberworld 3D	2000	3D IMAX	TBAA	To Be An Astronaut	1992	DCI
DIA	Dream is Alive, The	1985	IMAX	TF	To Fly!	1976	MFF
DIS	Destiny in Space	1993	IMAX	TR	Thrill Ride	1997	SPC
Dolphins	Dolphins	2000	MFF	Trex	T-Rex: Back to the Cretaceous	1998	3D IMAX
E3D	Encounter in the Third Dimension	1999	3D nWP	TTL	To The Limit	1989	MFF
E3Dcc	Encounter in the Third Dim. (ColorCode 3D)	2000	nWP	UGs	Ultimate G's: Zac's Flying Dream	2000	3D MD
Everest	Everest	1998	MFF	WABOS	We Are Born of Stars	1985	3D IMAX
Extreme	Extreme	1999	EP	WAMnv	Water and Man (new ver.)	2000	XL
Galapago	Galapagos	1999	3D IMAX	Whales	Whales	1997	DCI
GBR	Great Barrier Reef, The	1981	SMM	Wildfire	Wildfire: Feel the Heat	1999	PCI
GC	Grand Canyon: The Hidden Secrets	1985	DCI	WOC	Wings of Courage	1994	3D SPC
GF	Gold Fever	1999	SKF	Wolves	Wolves	1999	PCI
GN	Great North	2000	TVA	Yell	Yellowstone	1994	DCI
GP	Greatest Places	1998	SMM	ZC	Zion Canyon	1994	WCPI
HaunCast	Haunted Castle	2001	3D nWP				
HB	Human Body, The	2001	nWP				
HC	Hail Columbia!	1982	IMAX				
HCBTD	Hearst Castle: Building the Dream	1996	DCI				
HD	Hidden Dimension (aka FMHG)	1997	3D IMAX				
HH	Hidden Hawaii	1992	DCI				
Imagine	Imagine	1994	3D IMAX				
IOTS	Island of the Sharks	1999	IMAX				
ITD	Into the Deep	1994	3D IMAX				
JAC	Journey into Amazing Caves	2001	MFF				
L5	L5: First City in Space	1996	3D IMAX				
LB	Last Buffalo	1990	3D IMAX				
LS	Living Sea, The	1994	MFF				
LW	Lost Worlds: Life in the Balance	2001	PCI				
MJTMM	Michael Jordan To the Max	2000	GSS				
MOE	Mysteries of Egypt	1998	DCI				
MOF	Magic of Flight	1997	MFF				
MOTM	Mystery of the Maya	1995	TVA				
MTM	Mission to Mir	1997	IMAX				
MWH	Majestic White Horses, The	2001	MRF				
Niagara	Niagara	1987	DCI				
Nsync	'N Sync: Bigger than Live	2001	RBFC				
OG	Olympic Glory	1999	MEGA				

September 2001 Bookings Count

# Film	# Film	# Film	# Film	# Film
57 JAC	15 Solarmax	8 MTM	3 ChanJian	1 HCBTD
37 E3D	14 BP	7 UGs	3 GF	1 HD
36 Trex	12 Alaska	7 Wolves	3 GP	1 Imagine
32 MOE	12 AlienAdv	6 AEK	3 SFTGS	1 MOTM
30 Cyberwor	12 ITD	6 L5	3 TF	1 OG
29 Dolphins	12 MJTMM	6 MWH	3 WAMnv	1 OM
27 AllAcces	12 OO	6 S&R	2 HH	1 OMATS
26 AIWC	12 RSATM	6 SE	2 LB	1 OrigLife
23 CTPA	11 IOTS	6 T40	2 TBAA	1 RTW
23 Nsync	10 AJ	5 Amazon	2 TR	1 SOLOE
21 SAA	10 CV	5 GN	2 TTL	1 T90
20 HaunCast	10 LW	5 MOF	2 WABOS	1 ZC
19 Extreme	10 Supespee	5 Niagara	2 Wildfire	
18 Everest	10 Whales	4 DIA	2 WOC	
17 Galapago	9 Africa	4 Yell	1 GBR	
17 GC	9 DIS	3 Antarc	1 HB	
15 CDS	8 LS	3 ATSOT	1 HC	

Directory of Organizations Mentioned in this Issue of LF Examiner

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Classifieds

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SHORTS

Beauty & Beast has 58 bookings

As this issue went to press, the LF re-release of Disney's *Beauty and the Beast* set for Jan. 1, 2002, had garnered 58 bookings. This is roughly equivalent to the number of signings *Fantasia/2000* had won four months before its Jan. 1, 2000, release, and more are expected.

Not surprisingly, the majority (37) are in North American commercial theaters, both standalone and multiplex. In the latter category are four of **Edwards Theatres'** former IMAX screens (see *LFX*, August 2001) which will be refitted with 8/70 equipment and rebranded "Edwards Giant Screen Theatres" in time for the opening of *Beauty and the Beast*. (Two of Edwards' ex-IMAX theaters, in Fresno, CA, and Boise, ID, will not return to LF service.) All seven of Canadian chain **Famous Players'** theaters are on board, as are seven **Imax** owned-and-operateds and five **Cinemark** screens. **United Artists** is reactivating its two IMAX locations in Denver and King of Prussia, PA, for the film, and several smaller chains—**Consolidated**, **Crown**, **Jack Loeks**, **Marcus**, and **Muvico**—add one or two LF bookings each.

Europe and the Asia/Pacific region currently have six bookings each. *Fantasia* ultimately had twelve and seven, respectively, in those areas.

Unlike *Fantasia/2000*, which was released only to IMAX theaters, *Beauty* is available to all LF brands and formats, and to date seven 8/70 theaters have signed on. That number may increase by five or six if, as many observers predict, the **Regal** chain follows Edwards' lead and uses the bankruptcy process to reject its IMAX system leases and switch to 8/70. At present, no Regal theaters have signed up, nor have any of the Australian IMAX theaters, which added six bookings to *Fantasia's* total.

So far, only 14 institutional theaters have booked the film, where more than 20 ended up running *Fantasia*. With *Beauty*, many museum theater managers expected **Buena Vista Pictures Distribution**

(Disney's distribution arm) to loosen some of the restrictions it had insisted on two years ago, specifically the requirement that the film occupy 100% of the schedule for the length of the booking. Reportedly, this provision is not part of the current contracts, although the number of showings of the 94-minute film required has virtually the same effect, at least in the first few weeks. However, the *Beauty* contracts are said to have sliding scales for number of shows and lease fees, both declining over the length of the run. Lease rates reportedly start at about 50%, and include a free print and local marketing support. The run is longer than *Fantasia's*, extending into the middle of May, although the "out" clause is said to be more liberal for *Beauty*.



Beauty and the Beast opens in LF theaters Jan. 1, 2002.

Three Jackson Hole LF noms

Three films are in the running for the first LF film award at the **Jackson Hole Wildlife Film Festival**, to be held in Jackson Hole, WY, Sept. 25–30. The three are *Galapagos* (distributed by **Imax Ltd.**), *Lost Worlds: Life in the Balance* (**Primesco**), and *Ocean Oasis* (**Summerhays Films**). They will be screened in 15/70 for judges and conferees at the **Yellowstone IMAX Theatre**, in West Yellowstone, MT, about 125 miles (200 kilometers) from the conference site. (Participants will be transported by bus.)

The three finalists were selected from ten eligible films by a panel of six preliminary judges from the LF industry. The winner will be selected by the conference judges and announced on Sept. 29.

Marvin goes to the dogs

Scholastic Entertainment and **Jeffrey Marvin Productions** are partnering to produce an LF film on dogs that will premiere in mid 2003. Scholastic Entertainment produces the children's TV shows *Clifford*, *The Big Red Dog* and *The Magic School Bus*. Marvin was producer on the LF films *Cosmic Voyage* and *Lost Worlds: Life in the Balance*, both directed and co-produced by **Bayley Silleck**.

According to a press release, the film will follow rescue dogs searching for earthquake survivors, Alaskan sled dogs, and movie dogs in Hollywood. It will complement a traveling exhibit created by the Los Angeles Museum of Natural History, "Dogs: Our Canine Companions."

Euromax elects new officers

Euromax, the professional association of the European LF industry, has elected a new slate of officers to its executive committee. Re-elected as president is **Alison Roden**, of the **National Museum of Photography, Film, and Television**, in Bradford, England. The new vice president for theaters is **Christian Oddos** of Paris' **La Géode**. **Tracy Guiry**, from the **IMAX Theatre @Bristol**, has been elected Treas-

urer. Oddos' and Guiry succeed **Berend Reijnhoudt** of the **Omniversum** in the Hague, who had held both positions.

All three positions are three-year terms that started in August. The fourth committee position, vice president of production, is held by **Olivier Brunet** of **Gulliver** in Paris, whose term does not expire this year.

Euromax has 52 member organizations, 28 of which are operating or developing LF theaters.

nWave, WWF to make SOS Planet

Brussels-based **nWave Pictures** and the **World Wildlife Fund—Netherlands** are partnering to produce a 3D LF film and 3D attraction film, both with environmen-

(See *SHORTS* on page 21)